

Movies • Video Games • Comic Books • Action Figures • DVDs • CGRE!

May/June 2008 \$6.99

HORROR HOUND

11

IN 3D!

3D CINEMA
A History of 3D Horror!

THE BLOB
40th Anniversary!

Marvel Universe's New
WOLF MAN!

PLUS:

Trailers from Hell,
Clashbusters Bowling,
Midnight Blood Trails,
Supernatural, Amek Tami,
Horror's Golden Age,
Bordwell's Madhouse
and much more!

GENTLE GIANT STUDIOS PRESENTS
**A NIGHTMARE
ON ELM STREET**
AND THE NEW LINE CINEMA HEAVY HITTERS

www.HorrorHound.com

EYE WANT YOU!

GIVE U.S.
THE CREEPS

DO YOU HAVE
THE GUTS?

AMERICAN MONSTER

JOIN THE ARMY OF MONSTERS

BE A MONSTER! • MAKE A MONSTER! • ENLIST & UPLOAD! ⇨ MONSTERSTV.COM TO ENTER!

www.fearwerx.com

**FEAR
WORK**

YOUR ONE-STOP HORROR SHOP



Midnight MEAT Train

| Age Group | I am a member of the club (%) | I am not a member of the club (%) | I do not know (%) |
|-----------|-------------------------------|-----------------------------------|-------------------|
| 18-24 | ~45 | ~45 | ~10 |
| 25-34 | ~40 | ~50 | ~10 |
| 35-44 | ~35 | ~55 | ~10 |
| 45-54 | ~30 | ~60 | ~10 |
| 55-64 | ~25 | ~65 | ~10 |
| 65+ | ~20 | ~70 | ~10 |



directed by Barker himself, but other films such as *Rockford X*, and even one *a piece of Tulsa From the Southwest*, based on the story "The Yellowing and Jack" were also produced in the 1930s.

Come! back versions of the stories were released by Foliole Books to great success. These releases were collected in a trade paper book released by Checker Publishing in 2002, and as a gift purchase if you never got a chance to experience the comics when they were originally missed in the late '60s. One particularly haunting tale that was included in the first volume of the comics as well as the first volume of the books of blood is "The Midnight Tale of Them." Like Barker's other works, the story is dark, and seems to be the otherworlds of M.C. Escherich.

In the original short story, an anthropologist named Lucas Kautzman is taking an subway car in New York. After he falls asleep, the windows are a canvas for beyond the end of the line. He wanders into a mass mental anthropology who is a smart killer, and subvert people for their need. He hangs the bodies up in the car like horrid of center. Anthropology, and he realizes he has been discovered, decides he has to kill Lucas to guard his identity and what he has done. Lucas manages to kill Anthropology, but then Anthropology's bosses show up - demonic creatures. Ending the man-car they begin using the dead carcasses of the passengers. It turns out that those bumps used Anthropology another last looking, and he is bear doing the job for a long time. The creatures are actually the rulers of the city, barbed the streets of New York. The police cover up the murders and disappearances for them and now the anthropology is gone. Lucas is to be their new butcher. Unfortunately for Lucas, the creatures said he is to be to make sure he does not spill the beans on what they are up to, and tell the full story of what is going on in New York City. Lucas was left with barely any employment, but not the car he had been wanted.

As said, it's a dark and twisted story, typical in the world of *Clive Barker* and one that some would find daunting when trying to turn it into a feature film. Like *Clive Barker Films*, the people behind the *Saw* franchise as well as movies like *Crossed* and *Blade* were undoubtedly in for their challenge.

Get in release on May 14th of this year. The Midnight Blue Train stars Lindsay Cooper, who many may remember from the TV series *Blue in the Face* or *Antony and Cleopatra*. Co-starring the 8-footed *Looney* is now a solo performer in the

In fact, that one subject that will surface again. He unfortunately finds out the guilt of Marquardt, played by his brother Vince Jones (Elmore Jaggerson). The setting has also been changed from New York City to Los Angeles, due to costs.

The three other stars include Books, Shields (Pleading), Tony Curran (Widespread Creation), and Leslie Bink (Pain / Woe). When Jeff Butler was the screenplay based off of Barker's story, *Murder Made Easy*, however, Jeff's only reticence that year derives into words and decided moments, where a young man faces being beaten to save his sister from being violently raped. It is an initiation. When they are both told away, they discover that the sister lives in working parents like a dream that takes from into less caring people. As you can see, Butler has a knack for the measure, and both caring but guys in particular. He's into a huge fan of Barker, and worked closely with the writer to learn the show's logic and

This time around sitting in the director's chair is Japanese-born Hajime Kikushima. Kikushima is best known for the film *Yakuza* (which he co-wrote and directed). He also directed the coming-of-age action film *Thunder and Godzilla: Fear Runs Deep*, which he also cowrote.

Garter is producing the film, and as said, worked closely with the screen writer and fellow producer Jon Dancy to keep the darkness and terror intact, adding so far as he feels he has the full control of the

story after the film's production companies wanted to streamline it down to the two-year saga "Malevolent Xena." So as the final result will hopefully be a series of new films built out of *Samurai Bloods of Blood*. The first five are in the wrap around story in *Bloods of Blood* is currently in post-production with Hammer once again producing and being directed and co-written by John Harrison. Harrison has been involved with a number of horror projects both film and TV including *Salem* from Fox Domestic Corporation (and *Gravestone 2*) as well as acting as a consultant for George A. Romero's *Diary of the Dr.*



Alison Kasper/Photograph. One of our featured artists includes our Artist Spotlight on Clay Sandell, featured in our monthly e-zine. His work has been posted three times before and we greatly anticipate it this and our readers.

Shown on this page is a reprint trade paperbound of *Signposts*.
 Y-1014 available from Chartier Company and an original paper
 bound of *Signposts* from Chartier Company.

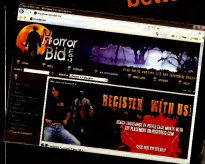


Horror Bid.com

Apparel, Collectibles,
Costumes, Masks,
Movies, Music,
Props,
Printed Media

Your On line Auction site for Everything Horror!

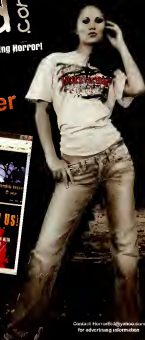
just ebay
like only
better



ITS
FREE

ADD US ON MYSPACE.COM/HORRORBID

Contact HorrorBid@yahoo.com
for advertising information



GHASTLY



NO. 1



MONSTERS

HD

"IT'S ALIVE!"

NOW PLAYING!



TV's FIRST HORROR CHANNEL
UNCUT IN
Hi-DEFINITION
WE DARE YOU TO WATCH!



JOIN US AT MONSTERSTV.COM



The Magic of SUPERNatural

by Jessica Dwyer

Understanding the Supernatural

The search for monsters is calling new to network TV shows like *The Nightshifter*, *The X-Files*, *Friday the 13th: The Series*, *Buffy the Vampire Slayer*, and many others joined the way for a new crop of genre TV years ago. The love for these shows grows into cult status, and left many fans hungry for more fodder within that same ilk. There's something intriguing about regular folks facing down the unknown without fear. There's also something appealing about scary, of finding that dark, underbelly of reality where the demons and vampires really dwell in the mundane everyday world in which we live. And that leads us to one of the more popular shows of the new batch of cult series, the aptly named *Supernatural*. Originally part of the WB Network, *Supernatural* earned over to become part of the hybrid CW in the show's third season.

The series chronicles the lives of brothers Sam and Dean Winchester. Back when Sam was a baby and Dean was only four years old, an event occurred that changed their lives forever. During the night a stranger came into their home, and was discovered by the boys' mother while their father, John, was asleep downstairs. The stranger was in Sam's nursery where John found his wife lying suspended from the ceiling and sliced open. Screaming into flames moments later, John saves the boys before he dies. Unconsciously, it was his wife. The night set the course for the Winchester's new travels, into a world not many knew exists.

John and his sons become hunters, trackers and killers of all sorts of demons and creatures. Sam and Dean grow up in the world, learning from their father, who is working out the demons who killed his wife. Eventually, Sam grows tired of the life, and gets into a heated argument with his father, which leads him to leave and head off to college. It is there that his brother Dean finds him and tells him that their Dad has disappeared and that he needs Sam's help to find him. With Sam grudgingly agreeing to help, the two embark on the search in their father's black 1967 Chevy Impala. The journey first began for the brothers Winchester who will be put through some literally hellish events and trials while on their mission.

The show has gone on to be a big success with fans and critics. It has won the

the right of many, and has been renewed for a fourth season. Add to that, the franchise has become a cult hit, with fans like a cultic look across the last years of Sam and Dean's adventures with their father and other collaborators such as replicas of the two brothers, jewelry, T-shirts, etc. and you've got a hit on your hands.

Who Creates Up These Scary?

Supernatural began in 2005 by writer/producer/creator Eric Kripke. That same year he also wrote the film *Deadgirl*, directed by Sam Mendes. (Good Housekeeping) Kripke credits *Supernatural*'s influences to writers like Neil Gaiman and Jim Jarmusch, John Landis's *An American Werewolf in London*. There are also obvious similarities to the *Nightshifter* series (the original concept of the show featured a reporter that went around investigating urban legends).



The character of Sam Winchester is played by actor Jared Padalecki, who is no stranger to horror as well as his role in shows in both *Cyber Patrol* and the remake of *House of Wax*. Great, the able and more accurate brother is played by Jensen Ackles who you may remember from the short-lived *Dark Angel* television series. Their father, John, is played by Jeffrey Dean Morgan. Morgan makes the grave sounds, howling howl in *Angel*. The *Colling* had appeared in the gay dark comedy *Twelve and a Dime*. He also has the pleasure of portraying "The Comedian" in the upcoming *Winchester* feature film (based on the same book of the same name).

The series's pedigree doesn't just stop there, but does the suit TV connections. Producer and director Kim Manners, who has directed thirteen episodes and is an executive producer on the show, has previously directed *My-Have episodes of the show's first season*, the three behind *The Tick* comic book series as well as writer and producer of shows like *Angel*, *Friday*, *Post Malone* and of course, *The Tick* has written two episodes as well as produced many more.

Another member of the creative team behind the series is writer/producer Sam Gendel. Sam was a finalist in the second season of *Project Greenlight* and was also one of the more prolific writers on *Supernatural* having written thirteen of the show's episodes (and produced twelve). This also a former fan and (perhaps) who has found a place that allows her to read in what she enjoys.

When thinking about shows like *Supernatural*, *Buffy the Vampire Slayer* instantly comes to mind, and that's no surprise when people like Edward are on staff. But the show has also hosted many actors from the series, such as Michael Malarik (*Buffy's* Harmony), Amy Adams (*Twins*) and Jensen Ackles (*Twins*). Now that you know the names involved – you may be asking us, is there any chance of collaborating on the phenomenon?

The Phenomenon is a Hot Deal

We set down recently to talk *Supernatural* with writer/producer Sam Gendel. "There have been a lot of similarities with *Buffy* in the episodes, I can easily relate," Gendel says. "It's not a semi-consciousness actually, it's a big fan of *Buffy*."

I came into it late, and I actually just watched the whole series straight through this past year. Someone gave me the big book with all the *Buffy* episodes in a gift because I guess the show sort of promised when I didn't even have a television so I started around the book on it. I think I was in college or high school when that was happening."

"First of all, I don't remember watching entire seasons of a show at the very beginning because I kind of make your time." She laughs. "But I'm a huge fan, and we are well aware that a lot of people are watching *Supernatural* on the same people who still watch *Buffy*. So it means something to them if Michael Malarik is in an episode or Amy Adams. We know it will make them happy to see these actors again. Also they are really good actors, and they know what is down a show with this book, so it makes perfect sense to call them."



Supernatural began as a weekly movie-length series through Mountain Planning. Underway in the game world's first season (the first season) is now available on April 21st and will be shown when *Supernatural* is off.

promised when I didn't even have a television so I started around the book on it.

Anchor Bay Presents:

HORROR HOUND WEEKEND

AUG 29-31

At the **INDIANAPOLIS Marriott East!**
7202 East 21st Street, Indianapolis, IN 46219

FEATURING SPECIAL GUESTS:

BLOODY
DISGUSTING...



HORROR HOUND



Plus: Belinda Balaski, Jennifer Blane, Leonard Lucca and Mary McCormack

COLLECT THEM ALL!

For three days only - on August 29th, 30th and 31st: meet your favorite celebrities, get autographs as well as photo ops, and contests sponsored by Mondo Toys, Dark Sky Films, Anchor Bay Films, etc...

ALSO: A Bloody-Disgusting.com Film Festival, Q&A Sessions, and much more! Tickets are just \$30 at the door! \$45 Weekend Passes! Check out www.HorrorHoundWeekend.com for early entry and discount ticket information as well as **GOLD PASS** membership opportunities!

Check online for more guest information and announcements as well as signing times

NUVO

www.HorrorHoundWeekend.com

from me, we going to produce this idea? Is it a way that's not too disgusting for a network? I realize."

"And there have been moments, I believe. We in the DVD for season one, *Beavis and Butt-Head* was an episode called 'Nightmare.' That's a sequence in which the two who habitually abuse (or at least to) each other, they sleep together through the eye with a skeleton inside. There was a really graphic close-up of the knife going into the eye, that definitely never made it to network. But my understanding of that situation is that the producers don't want to show it. It was so gross, but I don't also shooting something that is way too disgusting to air is useful because you can throw that into an early cut. The network will pull it out right away and you give it to them."

With that being said, would *Supernatural* be better off on a public network? Not necessarily, it turns out. "When you take the audience to these episodes, Sam and Dean are running all over the place," Gosselin explains. "I mean in the writer's room when we're discussing these stories, we'll be like 'And then Dean says fuck that!' and 'There's no fucking way you're going to there, fuck that!' We never get to actually say that."

"There's an episode that we're producing right now that's meant to be like a documentary episode. It's a pilot for a cable reality show about ghost hunters, and the story of that episode are these ghost hunters from season one that used to be called the Hell Hounds. Because it is supposed to be a digital video reality show, they're wearing a blue streak, and we just bring it out. The premise of the episode is not an hour of *Supernatural*. It's an hour of this

whole reality show. It just happens to have Sam and Dean in it because they showed up upon the sets."

"We kind of funny bucket a few different episodes, and it was almost done when the strike was called, and then on each when we came back it was a little bit justified to finish it. It was mostly written by Dan Goffman and was about to go into production. It was the perfect light-hearted episode to do right before you did a run of new mythology-heavy, intense episodes right before the season finale. We came back to that and three more episodes."

"So after is a hiatus of two or three months. I think fans are going to come back in, and new people are going to tune in for the first time, and they are going to go 'What the show? I thought I was going to watch *Supernatural*!'"

"So to really answer your question, we really always like to course. Sam says, 'And I for one would like to do graphic everything: graphic violence, graphic sex... and not just because I'm kind of a geek and I'm into it, but because that's the sort of genre we are willing to watch. *Supernatural* and horror movies sort of exist in that really gritty graphic stuff. So you know if we

did the cable version of the show, the heart of the show wouldn't change. The heart of the show is perfectly suited for a network audience, it's the relationship between the brothers." She is right of course. What makes the show special is it is about two brothers from what goes bump in the night and keeping true to what their father taught them. And that rule is not to be afraid of the darkness, make it useful for you. Look for *Supernatural*'s return to television April 2008 on the CW Network.

NEWS BITS

Legionally talented, as you can see, *Supernatural* episode makes for TV. An unexpected success that features director Sam Raimi (*The Evil Dead*) and really TV producer Jay Rothenberg (*Survivor*). The project was originally planned for production in the year half under the title *House of Horrors* with the following premise: *Supernatural* producers had confirmed that they will produce a series of the same sort, featuring a set consisting of all the same *Supernatural* characters for a summer season, so we're able to mention it. I can't imagine that it's any more than a fun idea.

In a short movie, *Warner Bros. Video* announced just that, quickly announcing the release of *The Devils* in September. It is the word of honor for the distributed format which features a DVD exclusively, giving the *Warner Bros.* DVD.



For the DVD, *Warner Bros.* reports on the actual release date of *The Devils* on DVD as it's moved to us.

It was announced this past March that *Warner Bros.* will be the first time the *Devils* will be on DVD, clearly doing the *Warner Bros.* Family unit. This summer movie came out days after the *Warner Bros.* *Devils* on DVD of *Warner Bros.* this being the book on another non-succumb movie video.

Why look in *Warner Bros.* DVD? We reported on the release of this *Warner Bros.* *Supernatural* anniversary project, featuring the *Warner Bros.* anniversary book that had up until the book book pages of *Rob Zombie's* *Spookhouse* interviews. Interestingly three years have passed, and we are finally getting a peek at some of the last interviews from the film, as well as some past ones for all of our home fans. *Devils* and *Devils* Monthly will be appearing in what way to the role as *Devils* and *Devils* Spooking for a *Devils* magazine release on its magazine website. (More on *Devils* website.)



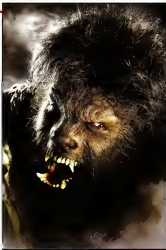
"3D?!" WHAT A CHEAP GIMMICK!"

Meet the New WOLF MAN!

by Matten Henneman

It was the mid-afternoon on Wednesday, March 10th when I received the first email: Universal had just released photographs of the new make up effects for the upcoming Wolf Man remake. (Sawyer Oz Toru [as has been long known] has stepped into the shoes of Larry Talbot - the once great film icon made famous by Lon Chaney Jr. - to bring the cursed soul back to the Cre of the original Universal Monsters, the Wolf Man appeared in five feature films (including team-ups with Dracula and Frankenstein's monster), before Talbot's large retired after 1944's *Myths of the Century*, Hollywood's best-known with werewolves did not. We have enjoyed many good tales over the years (*Curse of the Werewolf*, *An American Werewolf in London*, *The Howling*) as well as some shlockers (a holly portion of everything else). Little Frankenstein and Dracula have returned, sometimes late and time again. Mr. Talbot seemed to be forgotten - until now Universal is dusting off those long-stored things - and in the age of monsters (film) on delivering the full-on cinematic goodness of *Howling*! The story with this remake addressed by here, both dry and nice, how are they getting away it?

The original complaint was that Universal would rely on CGI effects for the Wolf Man (like they did in 2004's *Van Helsing* - a virtual mess on the screen). Then it was revealed that Rick Baker (he also was responsible for the gaudy, over-the-top transformation of all time in *An American Werewolf in London*) was being hired to make up ideas on the new film, which has been promised to have a strong relation to the original source material - an old-timey look and physical make-up appliances - the way Jack Palance did his work in the 1930s! But along with any production problems (things could still go wrong, it was Baker who worked along with Max Glazer) came a forced tick and tock. Could other all - Palance word more rules when it was revealed that the film's director (Mark Romanek - *One Hour Photo*) had quit the film and now director Jon Johnston (*Johnny Suede*, *Black 2* - both CGI heavy features) stepped in. Moscow - but the film's schedule was seriously unaffected - a rush job-party? More reasons for fear, worse, but then - the March 10th - a sigh of relief could have been simultaneously heard across the world. The make-up, by Rick Baker, of our new Wolf Man, looks real! The Internet board office was bombarded with emails asking if we had seen the images. It truly felt like the horror world had just "hecked-up" too to speak. One sample image created a buzz for a movie that the editor from 1981 even in years and the image was made with physical make-up appliances! Talk that CGI!



CANNIBAL HOLOCAUST: The Collectible DVD

Just before press the Horrorhound staff acquired the Screenings of the classic Ruggie Double for the film - *Cannibal Holocaust* (Special Edition to Kino) (Cinema) one for the first? This special edition presentation of *Cannibal Holocaust* is presented in 16:9 panoramic widescreen with DTS and English audio tracks.

Bonus features on this set include the original soundtrack from the Original (in a special-extended audio-CD) running into commentary (with the original trailer, a mixing of documentary footage and behind-the-scenes photos). The obvious collection attached to this set is that it comes housed in a sleeve based on the iconic poster-art from the film, and is accompanied with a set of *Holocaust* "collateral cards" and a special production booklet on the film. If you are lucky enough to find this piece in hopes of adding it to your DVD collection - expect to spend upwards of \$200 US!



George A. Romero's

DAY OF THE DEAD

Day of the Dead Bub Deluxe Action Figure

From the third installment of George A. Romero's Zombie Epic "Day of the Dead" comes the learned Zombie "Bub". Bub features deluxe diorama Laboratory environment. Ball jointed neck, chest articulation to make Bub slouch or stand at attention and 7 points of articulation. Accessories include: Reward bucket (full of bloody rewards), Headphones, Tape recorder, Gun and Razor. First in the Day of the Dead series!

COMING SEPTEMBER
PRE-ORDER NOW!
Price: \$14.99 S/H Additional



Prototype shown. Final product may differ slightly from images shown.



To get more info, go to www.amoktime.com and place an order today.

CHOICE CUTS:



the classic film. Director Ray Whitley (Jeffrey Combs, Michael Rooker, and Lance Reddick) returns. **Abominable** (Dir. Ray Whitley) arrives July 29th on May this unit includes DVD special features, as a his commentary, making of Abominable, behind the scenes, and a featurette on the making of the film.



Director received a special steel book DVD release from Anchor Bay with two discs. An audio commentary with Dario Argento, Claudio Rinaldi, and Enzo Cresti, making of the film, and a featurette on the making of the film.



Released on April 15th, the Fox has a better special than Anchor Bay with two discs. An audio commentary with William Friedkin, and a featurette on the making of the film.



Released on April 15th, the Fox has a better special than Anchor Bay with two discs. An audio commentary with William Friedkin, and a featurette on the making of the film.



Released on April 15th, the Fox has a better special than Anchor Bay with two discs. An audio commentary with William Friedkin, and a featurette on the making of the film.



Released on April 15th, the Fox has a better special than Anchor Bay with two discs. An audio commentary with William Friedkin, and a featurette on the making of the film.



Released on April 15th, the Fox has a better special than Anchor Bay with two discs. An audio commentary with William Friedkin, and a featurette on the making of the film.



Released on April 15th, the Fox has a better special than Anchor Bay with two discs. An audio commentary with William Friedkin, and a featurette on the making of the film.



Released on April 15th, the Fox has a better special than Anchor Bay with two discs. An audio commentary with William Friedkin, and a featurette on the making of the film.



Released on April 15th, the Fox has a better special than Anchor Bay with two discs. An audio commentary with William Friedkin, and a featurette on the making of the film.



Released on April 15th, the Fox has a better special than Anchor Bay with two discs. An audio commentary with William Friedkin, and a featurette on the making of the film.



Released on April 15th, the Fox has a better special than Anchor Bay with two discs. An audio commentary with William Friedkin, and a featurette on the making of the film.



Released on April 15th, the Fox has a better special than Anchor Bay with two discs. An audio commentary with William Friedkin, and a featurette on the making of the film.



Released on April 15th, the Fox has a better special than Anchor Bay with two discs. An audio commentary with William Friedkin, and a featurette on the making of the film.



Released on April 15th, the Fox has a better special than Anchor Bay with two discs. An audio commentary with William Friedkin, and a featurette on the making of the film.

PROMOTIONAL FUN FLASHBACK!

With the help of special effects, the industry learned about the horror of the 1970s. In 1970, the industry learned about the horror of the 1970s. In 1970, the industry learned about the horror of the 1970s.



CLOVERFIELD

In celebration with the launch of the hit film *Cloverfield*, Hasbro announced the first in their new line of... In a partnership with Best Buddies and Permanent Partners, they will produce a super articulated, detailed limited collector's edition *Cloverfield* monster figure. The figure will be 18" tall, *Cloverfield* monster, by having 70 points of articulation, realistic detail, two inter-changeable heads, ten poses, a Statue of Liberty head accessory, and comes in a special *Cloverfield* collector's edition packaging. The figure is available exclusively through mainlinehobby.com for the retail price of \$199.99 and will ship in your hands this October! Shown at right is the character. Top: The display featuring the large scaled monster, including some close up shots of the alternate heads (one featuring a wide open, closed mouth and an alternate "fearful" screaming head). Photographs courtesy of www.mainline.com



SIDESHOW COLLECTIBLES

Now this past month, Hasbro's Sideshow Collectibles, announced the announcement of the latest "The Legend" 12" action figures - Subject 1328. The Subject 1328 is available in the second quarter of 2008 with a suggested retail price of \$49.99. A new with dynamic statue based on the title character from the 1947 film *How to Succeed in Business Without Really Trying* (with a \$149.99 price point). A Sideshow exclusive version of the statue is also available, featuring an alternate headpiece (priced at \$199.99). Also due in the second quarter of 2008, is the pre-release of the 12" figure - The Creature. The Creature is priced at \$49.99. This marks another chapter in Sideshow Collectibles' growing distribution of figures - featuring other key characters from the movie. The Creature is priced at \$49.99. The Creature is priced at \$49.99. The Creature is priced at \$49.99.

As part of the distribution of figures, Sideshow announced their sale of more media titles by Michael Bay. These have now been added to the list of titles. The titles are: *The Creature* (priced at \$49.99), *The Creature* (priced at \$49.99), and *The Creature* (priced at \$49.99).



LENTICULAR HORRORS

by Raymond Hancock

Disteneyport defines the term "lenticular" as "One who uses aggressive, showy, and sometimes devious methods to promote or sell a product" or more idiosyncratically, "one who writes advertising copy, especially for radio or television." From P.T. Barnum's fiasco filmstrip and its carnival audience descendants to Bourton Street sex show balconies, the art of lenticulism has always been a mainstay of the American entertainment industry. After all, as my good promoter will tell you sometimes you have to put lipstick on a pig, and in some unrefined and mysterious corner oversteering readers from truth to art, Mr. Barnum perhaps said it best: "As generally understood, 'humbug' consisted of getting or gathering opportunities by which to victoriously arrest public attention, and attract the public eye and ear."



MySpace is humbug, currently more private than good old Hollywood, USA. For every young boy in decades past who paid a nickel on the midway to glimpse a "baptized woman" (only to find he dreams dashed as he rounds the corner to see a fully clothed, but headless mannequin), ten of his modern-day counterparts will stop down \$10 at their local optician in hopes of viewing unbridled women. Every once in a while those expectations are met, but for most when they are not, they don't feel the same lying for its value—the sexual after all, and the stakes are infinitely higher than in the days of midnight speakeasies and William Castle burlesque shows—however, even when things meet fail, and in the motion picture industry, that bit combs of posters, images and other marketing materials.

In 1995, MGM set a high watermark for lenticular-type film with its poster campaign for *Species 2*, the follow-up to the 1994 science fiction hit. The original *Species* successfully combined overt sexuality with monster journey of mad genius H.R. Giger and made a real con out of the then-unknown Helena Bonham Carter. While other campaigns for films of the era such as *Baywatch* looked for sex-crazed billboards featuring "Sex Does Matter" (it's as big as a "D") do, the *Species 2* campaign focused on two critical elements from the first film and executed their integration to perfection, Kenneth Hirshberg and Giger's biomechanical *Species* creature. Only on in the strange place of the *Species 2* campaign, kind Lyle Hines, MGM's Vice President of Marketing and Art Director Mark Davis decided to go in a more unusual direction than the typical posters film poster.

The *Species 2* poster would be a lenticular 3D, no doubt reinforced by the immense popularity of the lenticular poster prior to *Species 2*. The *Lost World* which was released and sold prior to 1992. By

early 1998, the *Species 2* lenticular poster was already fetching up to \$1,500 on the collector's market, and MGM really saw an opportunity to explore that type of buzz.

Although the *Species 2* poster provided the 90s interplay in lenticular movie art, the technology had been around for over half of a century. Research in the 1930s led to the first lenticular patents, and eventually to the formation of the Warner Company in 1934. Warner was the first company in the world to mass-produce lenticular products, giving consumers the wonders of 3D in the palms of their hands. By the late 30s millions of lenticular novelty items had been produced ranging from 3D wildlife photos to baseball cards to portraits of Joan and Moe. Although the studio was experimenting with lenticular movie sets as early as 1950 with the release of a poster for *The Phantom of the Four Moons*, 1955 saw the first real release lenticular movie poster: a 3D one-sheet for *Kate Winslet's 1951 A Tiger Odyssey*. Unfortunately despite its supposedly high-production costs prevented the development of subsequent lenticular movie posters for almost twenty-five years. By the early 60s costs had been reduced to the point that lenticular one-sheets were readily viable. And although there were several notable examples in the early 60s of low lenticular work such as the 3D posters for *Ten Cents a Picture* and *A Nightmare on Elm Street*, the movement was facing towards its zenith in the late 80s with posters for genre fare such as *The Abyss*, the aforementioned *Species*, *Species 2*, *The Lost World* and ultimately *Species 3*.

The word "lenticular" and the technology itself are both derived from "lenticule" or "little lens." These small cell-like lenses can be manufactured in a variety of shapes, such as a different effect, however the most widely seen is the half-cylinder. Thousands of these tiny semi-cylinders are formed together to create a viewing screen, the array or lenticular sheet being the most common. Once the array is created, the flat side of each tiny lenticule (one third of an inch) is treated to accept any Underneath each of these are color strips of twenty sequential 3D viewpoints. At this point, as the viewer's prism the image, and the array can be printed together in perfect register to create striking effects such as depth and movement.

Such a technical device needs to be tested and in January of 1995, MGM contacted Aubrey Imaging of San Jose, California regarding their concepts for a *Species 2* lenticular poster. The poster would be a one-sheet which would initially be displayed in theaters and later on in bus shelters as the latter April 1995 release date drew near. Aubrey Imaging had been founded by renowned cinematographer, imaging technician, Steve Aubrey and at the time provided 3D ending cards for *Top Gun*, *Star Wars*, *Star Trek* and *Major League*. Essential to sell as promotional items for Universal Studio's 70 3D attraction and video covers for film such as *Truman Spt*, *Kubrick's NYPS*, Aubrey's responsibility, however would be the *Species 2* poster which featured the gorgonous Helena Bonham Carter morphing into the aquatic, tentacle creature, Cee.

During discussions for the job, Aubrey informed MGM that his company could produce a lenticular effect either before, back. Typical lenticular products consist of two images/depths of immersion. This type of lenticular immersion is called a "half-phase" or "flat" because the picture that the viewer sees flips from one image to another, depending on the physical point at which their eyeballs intersect with it. As they focus at immersion, however, Aubrey informed MGM that he could produce an end product consisting of no strands of twenty lenses! The studio was thrilled to hear that such innovations were possible, even though they were never in the



actual implications

"The last couple of days involved filling their expectations into the reality of the feature process," recalls Steven Aubrey playfully in a recent phone interview. "They started off thinking that featurette animation and movie animation was the same thing - if we can get twenty frames of animation, we can shortchange them something like growing up, having an unhappy childhood, and getting divorced early which leads her into the monster."

Aubrey was eventually able to argue to the studio's enthusiasm and suggested a full Meme, 30-frames extended except that consisted of the film's 3D Meme logo, a full picture of Hestonridge, and a full image of the creature, with the entire middle third of the space matte animation given over to a 3D morph into the creature. As you recall by the time this is quite smooth, quite long, and quite professional - to state: The Meme from most featurettes including the more commonly found *Species 2* video poster manufactured by Mosaic Lines' Product Partners International. According to Aubrey, the vision was a 2-phase with "various stages of incorporating that showed a cross fade or cross-dissolve to exchange the actress for the creature."

Matti agreed to Aubrey's concept of the morphing Hestonridge, and after approving the project based on a 3-phase test of the poster, removed themselves from the creative process. "They let me redesign the poster based on what I thought the artwork capabilities were," states Aubrey. "The concept of the morph originated with us although we did fairly new, and had never been done in feature before, so the new actually a combination of 3D featurette and modeling. They supplied us with released photographs of Hestonridge and the paintings, so the outcome she was feeling would be some resemblance to the artwork." Aubrey adds, "They gave us the artwork for the styling and ending parts, and our job was to take the 3D, and make it, though from last position to the other - so as you walk by you could all sorts of things - get a view (scene) of Hestonridge and the creature with the middle third as morph animation. It sounds only when you say it, but it was the first time, and maybe the last time that I have been done." Aubrey then divided the skills of programming Steven Anderson and the late Mike Mennin to convert the 3D-30 sequence into code which rendered the art for movie production.

However, even though MGM was happy to take a step back, there was one notable critical oversight noticed by the studio. "The early version of the artwork for the poster had very prominent and noted visible in the background which were quite pronounced and noisy," recalls Aubrey. "Apparently someone got an eyeball full of it at MGM because the next thing we knew we had some new line art to morph into which continued" was specific detailing for featurette creature."

With all technical considerations applied made, the end result was nothing short of spectacular, and one that MGM was apparently happy with. The morph became the centerpiece of the film's marketing and merchandising campaign, appearing as buttons, postcards, and even in the final frames of the film's trailer. Upon viewing the poster, it is easy to



understand the decision. It is a veritable spectrum of colors from the red and of the spectrum, reds, oranges, yellows, and blue, which Hestonridge is an incredible display of depth of field. Hestonridge never appears more alive and fluid in any medium including the film themselves. It is also clear to see why MGM never considered a similar poster featuring role lead Justin Lutz and morphing into the "Phenix Monster," even though the creature was actually the focal point of the film. The images of Hestonridge are worthy of the Dutch Masters, and her beauty is at its most radiant. MGM knew who the real star was even though her role in the picture is secondary.

"The *Species 2* poster may or may not have been the pinnacle of featurette advertising in the 90s," the writer reflects, "but it was certainly the pinnacle of 3D featurette when it came to supporting the type of budget required to do that kind of technical image. It was such an unusual project in that we were given such good artwork budget, inside, and support from MGM. They were lenient, and I can not give them enough credit."

As expected by the studio, the poster was a sensation when released. The buzz-factor source of the poster (inspired by *Demolition Advertising*) became the subject of a feature article in *Entertainment Weekly* when it was discovered that they were being stolen, despite the fact that special tools were required to install and uninstall them. The following year, at the 28th Annual *Kid Ad Awards*, which recognize the highest achievements in motion picture advertising, the *Species 2* featurette won third prize in the category

of "Acclaimed/Advert" category and second place in the "Outdoor Advertising" category. Unfortunately, the poster failed to achieve its ultimate purpose of propelling its film to a first debut at the box office (*Species 2* failed to do as well as the studio with a little over \$3 million in receipts). This was no doubt taken into consideration by the judges since the first place winners in both categories had the distinction. One can argue that the poster was too well done, resulting in thefts that prevented it from accomplishing its intended purpose which was to put bills in prints.

Despite the praise and critical success of the poster (Steve Aubrey never produced another featurette poster), over the next couple of years, the large budgets to these types of promotional materials began to dry up. Competitors such as Universal, Warner, and Quest Graphics lost the advantage of in-house printing facilities. This allowed them to offer the featurette graphic services for less since they could make their money from the printing. There was a huge reduction in the time and money required for a project. Ultimately the studio became more concerned with the bottom line over quality since concerning early print, enough disaster to reduce the differences between a 3D-phase and a 2-phase featurette. MGM followed this philosophy when it produced and distributed the 3-phase *Species 2* featurette poster. "As a tip, it's they" says Aubrey, "but it's a different visual altogether."



Even in this whole "featurette origin" poster era, about every poster from various lines including *Amazon Prime*, *The Last of the Mohicans*, *101 Dalmatians*, *Dragonheart*, *The Englishman*, and *A Nightmare on Elm Street*. Above you can see a new original working photo of Hestonridge used to make the *Species 2* movie poster.

3D HORRORS

The History of Horror in the Third Dimension!

by Jessica Bryant, with Nathan Rasmussen



Genetics, as it is, are calling me. Horror film pioneer William Castle made his thing with gimmicks such as electric shocks to the audience during *The Tingler*, skeletons descending from the ceiling whilst theaters played the *Mousetrap* on Hunter Hill or any number of the other tactics he created to heighten the movie-watching experience. But there is one type of film industry that has survived to this day and has become a genre in and of itself: 3D.

3D films are fun, and they suck the audience into the action by lumping it right in front of your eyes. 3D has been around since the days of silent film, the first being created back in the 1860s, a fact that

many aren't aware of. Film pioneer William Fensholt-Greene was one of the first to patent a technique that created a three-dimensional film experience. His method utilized the projection of two images side by side on a screen, forcing the viewer back through a stereoscope to combine the two images. It wasn't the most streamlined way to create a three-dimensional image, but thanks to Fensholt-Greene's creation, the ball started rolling in 3D's evolution to the high-tech methods we know today.

Over the course of nearly two-hundred-twenty years, technology has advanced greatly. With film first introduced and Disney's release of *The Sorcerer's Apprentice* in 3D, we're getting an entirely new film-going experience at our local theaters. What we need to know is to go to Disneyland for a ride right down the street, and in some instances in our own homes.

In The Beginning, there was Pico.

What many consider the golden age of 3D began in the early 1950s. The 50s were a huge time for the 3D format where some of the all-time best horror films were released.

3D during the 50s was also a method to win back theatergoers. The threat of TV was very strong in those days, drawing people away from the movie screen to the new small screen. Studios were scared and they wanted to get people back to the theater. This gimmick gave them an advantage, and they used it.

In 1953 one of the all-time favorites hit theater screens. *House of Wax* starring Vincent Price. Vincent was one of the first true American horrorists to use 3D in color. It was also the first time Price starred in a 3D film. He went on to

be called "The King of 3D," having starred in more third-dimension films than any other actor.

House of Wax was a remake of a movie released twenty years earlier called *The Mystery of the Wax Museum*, which starred Ray Harry's cousin starlet Fay Wray plus Lucien Allen. Price was raised as the sculptor who is buried headfirst during an insane insomnia scene by his partner. He awakens years later, hands scared and bound to a wheel chair.

While Price's Nancy Jerrod is opening a new wax museum, murders and disappearances are occurring all about town. One of his sculptors has a party-girlified friend Sue who is the spitting image of a Maitre d'hotel figure that James Earl Ray was in the reformatorium. Jim Sar is a roommate. Cathy (played by a young Carolyn Jones, who later went on to play the galactic Monica Adams in the *Starline Family TV series*) is murdered by a twisted man dressed as a priest, and Sue is the only witness.

When Sue visits the wax museum, she notices that the showman's role of Art figure has been an uncanny resemblance to Cathy. In fact, all the wax figures resemble the people who have been disappearing around the town. Cathy soon figures out that she's more under the wax than words the eye.

House of Wax utilized the magic of 3D to the limit, with scenes that were filmed specifically for the format. The most well known is that of a Public Ball performer who seems to talk to the audience whilst holding the ball right at eye (though viewers watching the film for the first time on DVD may be completely confused by the oddball sequence). Many scenes though, including the last shot (that of a bust of Jerrod's headman (also played by the unknown Charles Bronson) was created to increase the shock value of the film's finale.

The film was eventually remade again in 2005, using 3D. The gimmick this time was getting to see Price's Wax murdered on-screen.

Price portrayed another 3D monster in the film *The Great Impassable*, which was released in 1954. The first of the four 3D films, *Great Impassable* was one of the first to be shown on television in the late 50s in actual 3D.

8 Came from the Marvin Grooms

The same year Vincent Price frightened audiences with his wax-sculpted ter-





ram, another film latched audiences in the first-decade. It *Came from Outer Space!* The Jack Arnold (*Revenge of the Creature*, *Swamp Monster*) helmed feature, based on the Ray Bradbury story, focuses on an spaceship which has crash-landed near a town in a small town. A young couple (played by Richard Carlson [*Creature*] and Barbara Ford [*John Hiesters*]) catches onto the "monster" fall, and are charged with trying to convince the townsfolk that something sinister landed near their homes.

Of Glee! Suits and Space Monsters

A more database entry into the 3D history books was the film *Robot Monster* known by many *Movie Source* readers. Released only a couple months after *House of Wax*.

Robot Monster is the story of an evil Robot who has destroyed nearly all the people on the planet Earth with his "death ray." There are, however, a few survivors who have developed immunity to his ray. But as it happens with most odd monsters, he falls in love with one of the pretty human females, and can't bring himself to kill her. Thus, it comes: does a male, too, suppose happy?

Do you wish *Planet of the Apes* *Robot Monster* has generated a cult following, but is considered one of the worst movies ever made, although it is a solid far being one of the best films in come-out of 3D's golden age.

Even though the plot and effects have led to be deemed lack when the film was first released it was given high marks for its use of photography. Considering a low budget of just four days' and had a budget that was less than \$20,000, this is pretty impressive. Even more impressive was the fact it made a million dollars when it was first released!

The film's notorious "Robot Monster" has become a classic case of pay cut. From The Company featured the film at their studio video "The Night Train" with the Re-Mix showing up to steal some popcorn from the robot's stuffed glands.



Swimming with the Fishes

In 1954, another classic in the annals of 3D was released and featured one of the most iconic film monsters of all time. Universal's *The Creature from the Black Lagoon* was filmed in beautiful black and white, and was released on March 9th of that year. "Creature" tells the story of an expedition to the Amazon that discovers a fossil that is actually the kind of a link between man and sea animals. Character Dr. David Reed persuades his boss to fund expedition back to the site to look for more evidence.

When they return they head back to the location known as the Black Lagoon. With a name like that, you know it's not a hospitable place, and sure enough, no one has ever returned from it. Going against, they soon cross paths with the creature that will forever be known as The Galleon.

The Galleon begins to attack the group, killing many of them in the process, but the lone woman of the expedition captures the creature's attention. The Galleon wants her and eventually kidnaps her, taking her back down into his cave. It's up to the hero of the film, Dr. Reed, to rescue her from the wicked clutches of the creature.

Starring Ben Chapman (who sadly passed away this year) as the Creature while on land and Russ Browning for the underwater scenes (the film was a huge hit Richard Carlson who portrayed Dr. David Reed, eventually starred in two other 3D films: *The Moon and It Came From Outer Space*).

Creature from the Black Lagoon is also the only 3D film to appear a sequel which was also released in 3D. *Revenge of the Creature*, "Revenge" takes up right after the first film with the creature being captured and sent to Florida to be studied. There he finds another lady love in the form of Helen (Lar Nelson of *Dry the World*) and another real in Professor Clark Ferguson (John Agar, *Thriller*).

The Galleon escapes them he has back of the creature when he is being studied. He takes Helen away with him, after once again kidnapping her chooses girl into the water. This leaves the professor to chase him down and to rescue Helen. Russ Browning returned for the underwater scenes in the follow up with Tom Henning taking over for Ben Chapman for the creature's land walking shots. A well known piece of movie trivia from the film is that it is the first screen release for actor Carl Eastwood as an uncredited bit tech.

A third film and final film in the Creature series was later released, but not in 3D: *The Creature Walks Among Us*. It hit screens in 1955.

Swampy 3D

In 1954, the master of suspense, Alfred Hitchcock topped his hit into the gimmicky world of 3D with *Dial M for Murder*. Starring Grace Kelly, Ray Milland, and Robert Cummings, the film involved around a man's desperate plan to have his wife killed to collect her vast wealth on a story of manipulation, blackmail and murder. The movie was released just a year after the 3D hit was created with *Revenge of the Creature* because of the overwhelming of 3D screens by less "Dial M" was released, most theaters viewed the film "dial" leaving every casual fan to become





happened in the bathroom house.

The third story concerns writer John Rader (Tony Roberts) who, divorced from his wife, decides he's going to defuse the stories everyone has heard about the haunted house. He buys the house and moves in. Many deaths and tragedies later, John realizes that he was wrong and the horrors are at first real.

Amityville 3D is fairly straight forward with its story, which capitalizes on deaths that pain the 3D leader to the limit. The ever-popular *Amityville* by effects, flashlight and various other things are pushed into the camera, and thrust into the viewer's face. Sadly, these effects don't really immerse and onto DVD and video without the 3D being left behind. The only version is date released on DVD with the 3D is a UK Region 2 Collector's Edition.

When watching, keep an eye out for three-act scenes like Ryan and Lee Laughlin, playing a couple of teenage girls

who, 1984
pales with the
house's other
natural power

Jaws 3-D

The last in our list of Part 3-Ds is *Jaws 3-D*, released in 1983. For this year film, the late Roy Scheider was not involved and we focus on his character's son, Michael Brody (played by Dennis Quaid).

Michael is now a marine biologist at Seaside, while working there, a big great white shark begins attacking people in the area. With the help of a well known shark hunter (played by Memorial Jensen), Brody (Michael Brody), they capture a baby great white thinking it is the attacker. The baby dies

quickly in captivity.

Times and the great white has a really great off the bigger mother, who is the real killer. After more battles and attacks, the shark and its hunters meet together in a big explosive finale.

Jaws 3-D rated fairly on its 3D format, some would say too much, and that more attention should have been given to the script. It suffered poor critical sales compared to *Jaws 2*, and two films to prove by critics as well as even less successful follow up *Jaws: The Revenge*. But *Jaws 3-D* did have some impressive shots

such as:

the shark's attack on Seaside's beach, (who doesn't love the giant shark attack as the undersea photo evidence?) plus the bloody exploding death of the end of the movie. Once again, the film has not been released in 3D on DVD or VHS. The only version to include the 3D effect was a VHS format version which is now no longer produced. When shown on television the 3D is removed from the film, dimmed down to supply *Jaws 2*.

Freddy got 3D's Foot

In 1984, Freddy Krueger's ugly face hit theaters with *Freddy's Dead: The Final Nightmare*. The film starts off with the only surviving teenager of *Sleepaway Camp* escaping from the town. He ends up with no memory of who he is and where at a shelter for troubled teens. There he meets Dr. Maggie Burroughs and her patients. Maggie decides to take the boy who has been dubbed "John Doe" as he has no memory.

back to
Seymour's
to look if they
can figure out

what's going on. Three of her patients show unity in the van as they drive back. After John and the other two male patients are killed, only two people left alive: Maggie and the lone female patient Tracy.

We soon discover that Freddy Krueger had a child that was taken from him (before he was killed by the parents of his dream). John had suspected he kept the child but before he does he tells Maggie that Freddy's child wasn't a boy.

It turns out that Maggie is Freddy's daughter, and she's the only one who can stop him. With the help of Doc, a



3D HORRORS

co-workers who can control the dream, Maggie goes into the dreamworld to confront "Giddy dreams" and to end her nightmare forever.

The film was notable for a lot of reasons in that we got to see what turned Freddy into his "great" guy he is, as well as lots of cameos by stars like Alice Cooper (who plays Freddy's father) Johnny Depp (who had his first, big screen appearance in the first *Nightmare* film) plus Roseanne Barr and Tom Arnold. It is also the final time we've ever seen Freddy himself in 3D.

Blagger's journey into Freddy's world happens in the film's final ten minutes in a sequence done entirely in 3D. To enter that world Blagger has to use 3D glasses that look just like those given to the audience. When she puts them on to move, the audience does, too.

The 3D effects were impressive, and the film was a hit, taking in nearly \$13 million on its opening weekend, the highest of any Freddy film until the release of *Freddy vs. Jason: The 3D Effects* were eliminated from the 1983 release as well as the Intersight version, but the DVD box set has the 3D added back in, and includes two pairs of 3D glasses.

Impostore Corvus published a French-English comic book adaptation of the film, with an alternate plot line that was published in 2010 under the name *Le mal*. You can see it here, but it is an effort.

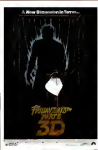
Translators: David G. White, PhD, and

3D has become largely popular within just five years, most thanks to Disney. Disney's theme parks started it with Captain EO way back in the '80s. The lead is Universal Studios, adding its attractions like Alfred Hitchcock's 3D Thriller and Terminator 3D.

Utilizing a new technology, Disney released Tim Burton's *The Nightmare Before Christmas* in 3D, and now *How to Train Your Dragon 2* is slated to be shown during the Halloween season.

[View all posts by](#) [The Editors](#)

the projected loyalty losses in the expanding 3D technology. Sony followed that, releasing its little Wonder-Hauser (3C in format). A big hit in 3D, Wonder-Hauser pulled in nearly \$75 million during its US theatrical run. Revolving around a "haunted" house, a group of kids eventually enter the house, uncovering the secrets behind the haunts. It wasn't only a great first photograph in three-dimensional format of Ghosts and Monsters Squared but a showcase of Japan/US film things that go bump in the night! And your system may be available in 3D and surround sound.



SmallBuy also was the source of a recent introduction to a segment of the market. About 20

NBC recently broadcasted an episode of its supernatural crime-drama *Alibi* in 3D. It was introduced by Rod Serling using computer technology and a viewer's editor. 3D glasses were sent out with copies of TV Guide magazine and to theme parks. Serling's live-included discussion for knowing when to put on the 3D glasses during the episode. Serling's one-minute scene as the episode has to do with an editorial, returning back to his, *North American* scene.

The quantity of information is
based on real life events.

long after the film's release, another clearly less-estimated feature was announced: *Top Gun* for a 2009 release!

IMAX has made the third even more exciting with its IMAX Experience. Moody-effects libraries like IMAX have been given the treatment as well as parts of Superman Returns and Harry Potter and the Order of the Phoenix. It also includes DreamWorks' new IMAX 3D Experiences. Add those together and you've got the most spectacular film experiences like Alvin and the Chipmunks and The Croods.

Digital technology is continuing to make it more accessible for the local news house to be able to use HD as its primary, and for us, the audience, to mine for new uses of HD itself.

THE

A stunt staged in the 1980s where cable and some network stations started broadcasting the older SD films in their original SD format. As mentioned before, The Week was one of these films, as was Christine from The Black Lagoon. Viewers who wanted to experience the film in the SD could purchase cardboard glasses at local merchants (such as Seven-Eleven) for cheap, and they could avoid the TV to watch the images pop off the small screen into their living room. This was quite a feat for parents who were not given the chance to catch the film's original run or were too young to have seen them back in the day where they were originally released (even though the technology might've been as well as home theaters).

Even the film *Grande Jaque* (1964) received the red treatment, but unlike the film *Adonais* of another popular genre, sports, which was well received (listed between the types of the standard).

Recently we've had two new 3D broadcasts, with 7 Layers for 3D, and 3D which was actually broadcast in 3D. Viewers could pick up two releases at





at medium African Dialect centers around African realizing the hope an ability to see a deeper connection is at. When she views the particular artist's work she sees some disturbing images that lead her to believe the artist is being

MBC had done a 30-episode of *3rd Rock From The Sun* a few years earlier which involved the lead character's nightmares entitled "A Nightmares on Jack Strall" that aired in the 2nd season. The DVD box set for "3rd Rock" Season 2 includes 30 glasses as well as a behind-the-scenes featurette about the filming of the episode.

[illegible]

begin. With the advent of better technology and know-how, more local theaters are able to show 3D pictures. Home Theater systems are becoming readily available as the more serious into the 3D realm. With 3D DLP TVs and systems you can have your own 3D home theater with a your home now.

Last year saw the release of *Right of the Living Dead* 3D on DVD. With slide-tilting lenses and more out of their sights, and the success of the *Matrix* and *3D*, we can no doubt expect more light flicks to follow out. What knows, maybe we'll get another taste of Freddy popping off the screen to scare us, or another *pirates* leading sight for our face mounted by Jason. Just prior to pre-release, the proposed Alexander the Great 3D Prince's ransom was announced to be presented in a new 3D technology as well as Universal's supposed *My Bloody Valentine*.

Decomarks Potatoes is taking full advantage of this new technology by wanting to distribute all of their animated pictures in 3D from here on out. The company's newest animated feature will be the first computer-animated film to be shown

in 3D. Morphing us. *Alamo* is an homage to the 1950s sci-fi and horror-action movies of the golden age of 3D. Nuclear accidents and creatures of all different kinds populate the film, all of them familiar to those of us who are fans of old-school B movies.

The story takes place in a world where monsters exist and the government captures some of them to help defend our world against alien invaders. Some of the characters included are a twenty-five-foot-tall woman named Garmore, a talking octopus who happens to be a doctor (named aptly enough, Dr. Octopus), the D.O.G.s (a half-man, one-man and a half fish half dog named Mending Link), and also helping defend the world against evil alien named Collector.

As you can see, the list is filled with nods to the classics (i.e. "Boyz n the City" from the Black Lagoon). The Black and many others "Vaya la bionce" about, with big names like Prince Williamson (Milk The Lion) as Gnomes (Seth Rogen) (Knocked Up) as B.D. Will Arnett (Men in Black) as Meaning Link and Reese Wilson (House of the 2000s) as The Office as the star Colossal Ad to the Williamson's February as star Keller Suburban as General R. Manger and Stephen Colossal (shout) playing the President of the United States and you see what will be one of the best movies of next year.

What's even more exciting for 3D fans is the fact that *Monsters vs. Aliens* is just the first of many scheduled 3D releases for 2009, including Disney's new feature-length version of *A Christmas Carol*.

Sci-fi history is a colorful one and filled with classic horror films that granted aren't all perfect, but each one was a step closer to the technology we have today and is leading us towards even more amazing things to look for tomorrow! 🍿



50 Years Later...

THE BLOB

A HammerHound Retrospective

by Dan Kussels

With the seemingly endless glut of remakes coming out of studios left and right these days, horror fans may feel the need to get up the white flag as a sign of capitulation. While today's filmmakers look to the films of the

'70s and '80s for inspiration, the directors and producers of the film looked back to the 1950s. The source-film monster movies from the '50s were of the rage to the many who viewed them as youngsters. The list includes some of today's heavy hitters: John Carpenter, Joe Dante, John Landis, Steven Spielberg, Tobo Hooper, David Cronenberg and Chuck Russell. Some of you might be scratching your heads saying, "Chuck who?" but trust me, when it comes to the times behind the 1950s superhero series of *The Blob*, which this year celebrates its twentieth anniversary—simultaneously with the original film, which only comes to their anniversary!

Traveling back in our time machine to 1950, we find Steve into the original *Blob*—Steve McGowan was a Boy Scout counselor who wanted to get involved with motion pictures. He came up with the idea of *The Blob*, originally thought of as a musical number that could absorb you if you came into contact with it. He pitched the idea to producer Jack Hearn who loved it enough to greenlight the project. A relative unknown by the name of Steve McGowan was tapped to play the hero role. The movie concerned a cheap melonade that crashed to Earth and unleashed the ruler creature who sucked up hapless victims who only wanted to drop race and make out. The only way to stop the Blob was to freeze it. The film was a moderate success, and managed to showcase any of the most unique space creatures seen at the time, mainly because it wasn't just another guy in a suit. The Blob was also a hit with the teenage crowd, who were being portrayed in the film as well, a strong marketing move that found kids may from teenage sets at home, and into the drive-in where monsters' meadows and meadows were all the rage.

One of the and yet more well-known horror roles starring from *The Blob* came from the real life of actor, Steve McGowan. Prior to becoming the big-name star of such films as *The Cincinnati Kid* or *Blind*, he was a struggling actor who was forced to take such roles as that in *The Blob*. McGowan was offered an up front \$2,500 to play the lead role in the film, a nice percent of the profits based on the film's receipts upon release. He decided to take the \$2,500 due to the fact that

the film wasn't expected to break much profit; a common oversight associated with any sci-fi horror film (even by today's standards). The movie ended up grossing over \$6 million by the end of its run, making the young actor a potential \$400,000 paycheck later.

Anybody who has spent the original film may remember singing along with the title track of the film, which is a rock-out song type of track, continuously repeating the title-creature's name. The song was recorded to help raise the viewers of the '50s (after all the film was to be young). The film *Blob* was the name of the band, which was recorded by Benji (Hearn, who also did all of the vocal tracks for the song). An interesting note is that the song was written by Mike Garay and Benji Hearn, and actually appears on the album *Look of Love: The Benji Hearn Collection*.

Since the year 2000, the team of Phoenixville, Pennsylvania, where some of the original *Blob* was filmed, has held an annual "Blobfest" activities through out the weekend event includes a re-enactment of the movie-house scene in which Bingham's car screaming from the town's Central Theatre.

Fourteen years after the release of the original film, Jack Hearn, all the request of his own son, brought the infamous Blob back into the spotlight with *Son of Blob* (a.k.a. *Reborn*). *The Blob* The limited sequel came in line with the original's premise, as most happenings take place "blobbed" however, instead of kids getting sucked into a red balloon (which was what the original Blob was, with a balloon cover) that time it was adults, and the emphasis was on laughs instead of scares. Needless to say, the particular Blob didn't make anyone, and remains more of a cultural curiosity than a worthy sequel. In fact, the only success it achieved (other than) took place in the '90s when a particular actor by the name of Larry Hagman "baited" to him in the '90s TV series *Dallas*. Mr. Hagman had directed, and made a cameo appearance in the *Son of Blob*. As the movie popped up on video tape, TV viewers who knew him by the despicable character he played on *Dallas* (J.R.) were giving the film a new lease on life.

The Blob was frozen in time, and didn't really appear to have moved into the 21st. We approached Entlar in the decade Universal Studios remastered John Carpenter's remake of *The Thing* (you may sight of Harnischfeger), but it was a catch-22. It wasn't until 1998 when David Cronenberg had his rare version

of *The Fly* that success was met at around, with quite good and decent (as in *Garage*)! The film retro-released continued when Tobo Hooper checked

Universal left the original 1950 re-release (1974 and 1980) the day.

Reprint page also original 1950 re-release (1974 and 1980) the day. The film is a classic feature, produced by the Hammer Film and Hammer Film, a production which the film's 1950 re-release.



The original 1950 film poster for *The Blob*.



invaders from Mars, but Paul knew another failure, so it was up to Chuck Russell to step up to the plate, and try to at least get on base with his remake of *The Blob*.

As an aside here, would it have been fitting to see John Landis's proposed remake of *The Creature from the Black Lagoon* and Steven Spielberg's disorienting take of the already remake see the light of a movie poster during the decade? The mind reels.

Director Chuck Russell already had one horror hit on his hands with *A Nightmare on Elm Street Part 2: The Dream Warriors*. It was Chuck himself who proposed to unleash *The Blob* once again this time to producer Jack Harris who still owned the rights to the film and he agreed to step in again as producer to roll the dice on the remake again. Scripter Frank Darabont was brought in to drum up story ideas, and to see what new special effects technology could bring to the creature and Darabont should be a well-versed name to Stephen King fans after hitting paydirt with *The Shawshank Redemption* in 1994 and *The Green Mile* in 1999, not to mention getting back full-blown horror with his next year's *The Mist*.

The newer *Blob* opens up in small town USA with a high school football game introducing us to a couple of key students: Mag (Shawnee Smith) and Paul (Tucker Lutz). The other character we see is natural Brian (Flogg), a young Kevin Connolly who makes up the young trio. After a stolen truck is a field, the contest finds its way onto an unexpected hometown ball "game." As this gooey substance (which is obviously the new and improved *Blob*) seeps itself around its hand (it multi the same manner the original did thirty years earlier) to

unusually close to stop off the mucked body part. All these events eventually happen upon the old men at the same time, and whilst here off to the local hospital. Big now the audience feels like they are in familiar territory since the story and incidents echo the original. However, at the hospital Paul meets his maker when the *Blob* pours on him from the ceiling, only to have a humiliated Mag use her inside the *Blob* being discovered in a glorious mass of pink and red pulsation. By killing off the result he feels less than half way through the film, we get the idea that all bets are off, and no one will be spared from the wrath of this alien beast (and if it was a shy nod to the original *Psycho*).

More mayhem and savage wounds as a young kid gets crushed up and pulled apart whilst as the *Blob* attacks her body during a make-out session (much to the dismay of her horny boyfriend who only wanted to cop a feel, but got much more than he bargained for). In fact, from this point on the gory highlights come hard and heavy with barely any time to catch your breath



The original 1977-78 one shot in Boston? The Blob

another flick (playful with a hockey mask wearing people taking the bodies) is a new touch proving that this wasn't aimed squarely at a mainstream crowd as well as showing Russell's apparent dislike of that particular subgenre. The reason appears left in the *Blob*'s wake during this sequence is certainly puts her crying, like when Mag attempts to rescue someone only to find half of their face melted into the carpet in some sort of twisted take on 100% theater having sticky floor!

A major script difference between this remake and the original is revealed when a hoard of two-dimensional lab officials mysteriously appear, seemingly out of nowhere. They begin to sound up the town into a quarantine situation, explaining that an epidemic of contagion has infected their town. With Mag and Brian trying to survive, they accidentally discover the truth behind the *Blob*. It seems that a certain biological weapon launched into space has returned to harm

and a little reason for wear but wholeheartedly more powerful, as the *Blob* itself those white suited agents don't realize, however, is just how strong and big this so-called weapon has become? Not only that.

They learn the entire populace expendable in their effort to control the rampaging bacteriophage of science (as an aside here, this plot device along with having trucks positioned over manholes preventing innocent citizens from escaping a monster robot) seems is very eye constant of a similar scenario in *G-M-P-D*. It then falls on the hands of Mag and Brian to save themselves and their town from the ever-expanding mass. Its demise is once again made back in 1955 as the cold warriors to put on the labcoat, leaving their little town with an unexpected snow fall in the early stages of fall.

Before anyone gets the idea that the *Blob* was entirely driven by the wonderful special effects, just we forget about the equally equally acting troops before she became Amanda, and killed it with a knife in the popular *Sam Raimi* franchise. Shawnee Smith turned more than a few heads with her and rounded

An unfortunate delinquent finds himself pulled into a sink drain head first, followed by the rest of his body. A lonely waitress (Shawnee Smith) gets squashed inside a phone booth as she tries her would-be savior the *Blob*, looking at her from inside the *Blob* (his face appearing broken and twisted beyond repair). Another law enforcement member (he won't, this *Blob* doesn't discriminate at all, despite anyone) puts his body broken means. Perhaps the ultimate test that the filmmakers weren't putting any punches came when the *Blob* takes a young kid down in the sewers, turning him almost made-out with pornography. This means, over the top, go-to-broke attitude, and also the fact that it sits side by side effects were with the work of Rob Bottin and Chris Nelson for *The Thing* and *The Fly* remakes, respectively is what propelled the *Blob* past most of its competition.

One major set piece came over from the original was the monster massacre. Before the *Blob* shows the original 1959 version, the version was playing *Daughter of Horror* which is the remixed, edited version of *Demons* (because working for all Horror-hounds seeing it is true fact) top. In 1998 we got a fine showing of *Daughter*, *Real Massacre*, which is heavily referred to in the film as "typical alien and dead." The patch of a



The Block

[illegible]

Danabari and Russell created someone unique to the press: a wife of first appearance to be a first prisoner man, but upon discovering some frozen particles of the flesh in a better brooding them light in a jail, and after getting half her face covered off in an unfortunate accident, he goes away (by the end of the movie, our uncharitable Reverend has now set up shop in a Jim Jonesque intimacy) to promote "the sacred coming" to some beleaguered flesh, who fail to understand that his price tag of the flesh could potentially bring about the true apostrophe: not prophesied in any Bible!

The film does a nice job balancing out the happy-go-lucky nature of the song and, with plenty of scenes and jokes aimed at to appease modern audiences, as probably wouldn't get triggered by a globe of jelly but a nervous teenager nervously intimated with what *that* would do to him by presenting the crimes in a new way. This Blob lives on the role of something very often, although not in the traditional genre sense. Here one could make the claim that the United States created this weapon to keep pace with the enemy, who could be anyone from Russia to the Middle East (in the 80s you can take your pick). Perhaps the Blob could be the manifestation of AIDS, a disease that kills you from inside, but not on the outside as the Blob does you. Or maybe, and maybe it is even as obvious as the

A massive mound of milling glia surrounding a man's stomach hinted inside an *acidly* and *driven* as best before it *pushed* in any sense the merits of this *novel* more than *helps* up to the standards set by the 1988 version, and Russell and company do a tremendous job of *refining* and *refining* their vision to make it one of the true *stard* out efforts of the decade, and to *member* *integrated* with the *strength* of *affairs* *ways* *got* into previous *novels* *colours*.

To bring the *Block* to life, says *Block*, "various effects were used to achieve this. The idea of more than one cover telling on a single project was something a completely unheard of prior to the title. Once the subjects were exposed, the two were the effects, not backdrop of the entire advertisement were brought in-house to create and magically bring to life all sorts of creatures and creatures. Original effects guru Lyle Conway left his production after principal photography (meaning right out of working on yet another remake, this one being *The Little Sister of Manon*). DreamWorks used the company responsible for all of the miniature work when Tony Gaudet was the genius responsible for the most special effects (film and reality) of which there were plenty in the original, the *Block* was seemingly moved on tilted sets to achieve motion in the updated version. A variety of methods were used to motor the scenes from the aforementioned miniature to small films and later color controlled appearances. The elements used to create the *Block* staff the film out and was a mixture of food additives and silk. (Conner wanted the *Block* to be more transparent, to allow viewers to see the destruction of the nature that is slowly steady of the film. The water scheme was also important, so instead of a base color, that time we got a number of hidden hues, varying from pink to purple. Various kinds, views and shots, we're created to allow for complete relative objects such as, rain, and walls.

Equal attention was paid to the males who meet their ultimate demise at the ends of the Male River. Some of the shots involving males suggested male fish were accomplished by shooting in a water tank. One greater length male achieved status via video tape played by an Internet-goodness male desktop.¹ For more complicated rules – during one filmed roundly fished, one shot gummy gummy to achieve the desired ‘ohy’ shot! Figures have been bounced around, but the film cost roughly \$18 million and nearly half of that budget went towards the various effects.

The aerial laser setting was shot on location in Nichols, Louisiana while the twins were stayed in LA. Director of photography Mark Lee had previously failed on one of the director's effort bag budget. So he was (The Fly), so he was already about it films across monitors doing different things. He achieved



Home Video timeline

© 2004 by Blackwell Publishing Ltd, 9600 Garsington Road, Oxford OX4 2DQ, UK and 350 Main Street, Malden, MA 02148, USA



| Year | 1990 | 1991 | 1992 | 1993 | 1994 | 1995 | 1996 | 1997 | 1998 | 1999 |
|------|------|------|------|------|------|------|------|------|------|------|
| 1990 | 1990 | 1991 | 1992 | 1993 | 1994 | 1995 | 1996 | 1997 | 1998 | 1999 |

An Original Monster Kid



Many patients do not understand that the
 first visit is not a "test" visit. They want to
 know what to expect and how to prepare.

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

For many months, the staff at Haverford had hoped to produce a special 30 issue of our publication which would reflect the first decade passed since associated with his name. While maintaining the format we were instructed to honor his life and Jim's General Kery has a long history of working in the world of business, time and come inside the past work on much "turning back" ideas as Special Issues and the X-Men can be recognized by themselves the world over. He has worked as a consultant into the such time as those. Creative from the Black Legion (an underground network) Supreme Ruler (in one of its many stages of production) / Art Copeland and the Toronto book group series. He has also worked with Member Sam's and Member Ed Maguire's (P's) he is living in Ohio (Lynchburg MA). His idea of the best talent working in the world of 3D creation was never even seen (which led to the previous contributions from issue 1 as he helped form) said Jeff Peterson four pages Haverford comes into being that 2007 title letter to focus on the issue as part of our regular 4th Spotlight series from the star who helped influence the very issue? We are done with Kery to discuss his career which spans all levels of this industry!

How much does it cost? Call us, a little about your background in the industry

Kerry Conwell Two of the kind of teenage/young career party boozers I've always loved, like those writers and music friends. Most of my childhood hangouts were adolescent. For example at the Woodlawn which I always watched/rode the Saturday night house show on TV. I'd also grew up watching The Adventures of Superman starring George Reeves and that had a huge impact on me as well. When I discovered Marvel comics a few years later, my hangouts started to include chinksters like Spider-Man, Iron Man and Jack Hammer. Most teenagers were adding my to their lists then I had to find a way to make a living from doing musical jobs, so I took a shot at drawing comic books. I met all working the Marvel job in late '80s, and eventually got to draw most of my friends.



AM: What do you find yourself working on these days?

BO My current work is not really as exciting as playing drums in a band, so I accept it for what it is. But I enjoy it quite a bit! I work for a concept artist and I handle the art aspect of *Diablo*. I also like *Warcraft*. They deal primarily in promotional art for the entertainment industry. They do a lot of hot stuff including theater, character replicas for theater displays. Some of your members might have seen them in life-size figures at the Simpsons. The other *Warcraft* artist Wang Fei Pencil. Coming soon is artist Bradley's a *Warcraft* figure of The Hawk produced from sculpt by Star Fantasy Studios. Most of my day-to-day work is less spectacular. Though The Intel product is my creative passion is in the art of animation promoting Warcraft and Star Fantasy Studios. I'm sure you'll all want to be involved in *Diablo* when the DVD comes out. Hey it's a treat!

the unproduced *Superman* movie to the James Lee Curtis classic - *Heat*. Even the super-*Comic* *Crashers* like - and *AVN*. Can you tell us about the impact of your career and how it relates to the film *unproduced*?

MS: Wasn't the race I came to LA to work on? Steve Johnson (who had been hired to create the half-humans) machine characters, and they needed lots of ideas, drawn up so they could choose the final designs. Most of the drawings were done by me and a good 15-year-old Korean artist named Jun Hahn who is now a member of Union Park and draws like you use all of those colors.

Wren was supposed to be a summer blockbuster, but I had lots of problems, and wasn't released for about a year and a half after we finished. One complaint I kept hearing was that the bio-mechanics (as they were called) weren't as much like *Star Trek* as *Star Trek: TNG*. The concepts were very close so, all we could do was make ours bigger. The whole thing got pretty weird, and my first movie was a big flop. And I never saw *Star Trek* again. (Same, I see?)

Part of my job at Slave
 Motion was to do drawings for
 posters by producers of upcoming
 movies. The Creature from the
 Black Lagoon drawings were done
 right when the sale of a Creature
 movie was being kicked around
 by Sam Foreman's produc-
 tion company. We didn't get the
 job and suddenly they were
 made the movie. The script was
 shelved and the Creature they want-
 ed made no sense. They wanted
 it to be put into gas tank par-
 ticularly and put it into a
 car.

SPECIAL BRAND'S ISSUES



most variety of the committee designs common to movies that can buy things and for months and today the first design was complete. He usually did a handful of drawings for a character, and a day or two later the producer would pick one or say to combine some of the elements from two or more designs. Within a few days or so the whole sculpture would go to work on it, and a few months later I'd see the character I designed walking around them on the TV screen. I used it

How We discovered you after stumbling onto the Liberator Page, where you tell us about the riot and what your connection to it is?

190 Minutes Not Clo to Magazine (new manifested case), a what I do for fun when I get the time. My baby because others childhood were reported by the 80s monster case offer to compare to the "Mortimer Koff" (often I decided to get my own and side I found my own best deal + per-minute template for creating a website, so I got the idea to do it up in homage to the old *Pleasure* literature and similar magazines. The response from other dream home fans was very good, so I decided to keep going. Two magazine *Photography* and I enjoy creating the graphics. In each page, I've been lucky enough to know some important artists who allowed me to use their work on the site. I've thought about trying to build something like *Scientific American* more complete, but I think that would need the fun

Hi! You did some great 3D comparisons for the new issue of *PhotoForum*. Tell us a little about how you find genetic information in the format and how you learned to develop your comparisons. info@photoforum.com

[25] I've always been kind of fascinated with anaglyphic [red/blue] 3D and true 3D things like 3D movies, books, even computer games. I've always been interested in 3D and I've always used to take pictures with red and blue filters to see what sort of depth effects I could get when you shoot through red and blue glasses. In recent years I've become very good with Photoshop and I started playing with the idea of using layered files and I started to create anaglyphic 3D images from photographs. I figured out how to blend the red and blue images together the right amount and started making things around and making things like 3D parts of the picture come forward or go back. I've been doing this now and it's worked. I actually thought I'd just finished 2D-anaglyphic 3D conversion and I started working on it as the internet moved from 2D back towards 3D as a 3D thing.

What do these two findings imply about the nature of the relationship between the two variables?

AK: One is a book of my work in various fields somewhat collectively called *Rory Geomer's Drawing Monarchs & Peopes in Film & Comics*. It started as a book of my previous design art, but the publisher David Sporkbeck of Intergroup Productions wanted to give it a sort of "how to" spin since these books are usually good sell-ers. He wanted to store it as a sort of a reference, so he included and after it came from it, it can come from these things.



57809
Carol Spence

Design drawings of the proposed new 100,000-sq-ft facility have been submitted to the state for review.



HP: You visited the Florida Board? We were just nominated for three months your first time. Got up a little initial for Florida and what your connections are?

62 The *Florida Herald* was created by David Cutler of the *Central Home Press* (now a for-profit) and very mediocre and dogmatic for the first year of the decade it was really just a survey mailing home to his wife for the last month. To show, look, imagine: all of the year. After getting such a great response, discussions started about making the record a bigger event and creating a real record of some kind to give out to winners. My website, *Minority Ed Online Magazine*, had won for Best Online News Website so I knew that I was one of the readers. However, I found out by 1991 (I thought I'd find my place in what a *Florida Herald* would look like in 1991) to look like this huge stylized logo of Florida Herald to the Oregon from Home of *Florida*. I did a plain and -minded in *Florida* and *Florida* I was a little closer to the *Florida*. I did a small (small) and





It is a *Classic Shonen Jump* Festival! The promotion for the new book, *Markus: The Monster Slayer*, is now live! The book is now available in digital form online for your enjoyment. Just a click to download (please don't forget to check the link).

Dark Horse Comics features that state in the print on high quality book. It's a collection of the most anticipated releases of the year. The book is a collection of the legendary *Creepy Magazine*. Originally created in 1964, this new book is now available in digital form online for your enjoyment. Just a click to download (please don't forget to check the link).



Dark Horse Comics features that state in the print on high quality book. It's a collection of the most anticipated releases of the year. The book is a collection of the legendary *Creepy Magazine*. Originally created in 1964, this new book is now available in digital form online for your enjoyment. Just a click to download (please don't forget to check the link).



John Landis is a book store that you can find in any city. It's a collection of the most anticipated releases of the year. The book is a collection of the legendary *Creepy Magazine*. Originally created in 1964, this new book is now available in digital form online for your enjoyment. Just a click to download (please don't forget to check the link).



HARRYHAUSEN in print

Over the past year, Harryhausen has been busy with the work of his Harryhausen studio with an amazing amount of movies. In the past, 20 years, Harryhausen has been busy with the work of his Harryhausen studio with an amazing amount of movies. In the past, 20 years, Harryhausen has been busy with the work of his Harryhausen studio with an amazing amount of movies.





A NIGHTMARE ON ELM STREET

BY SEAN CLARK

A nightmare on Elm Street is regularly white-knocker.

After Elm Street's most popular scenes in film (and now they're making it to game), this stopped the project around for a couple of years to see. I turned down by my studio a while back. Stage crew doing "Stage-fright" Nightmare" would be in good luck. I'm a new company from Elm Street, and for the night, Nightmare would be putting New Line on the map and is now referred to as "The House that Freddy built."

Nightmare was inspired by several stories. One was that on a sudden unexpected Nightmare's victims. The film's main antagonist Freddy Krueger was modeled after a man that inspired Elm Street as a child. He appeared to have been badly burned and wore a dark brown hat which has become Krueger's signature look. Freddy was the story of a boy that used to be Elm Street as a child and the same Krueger was later from the same King which was the last movie in the Elm Street film. The last movie on the Elm Street side of the red and green border shows how to write Elm Street's last which ended that red and green side by side were the last horror scene in the horror side in game. Lastly, Freddy's signature glow came from Elm Street's last side of the side of his death side movie.

Located at 1628 Broadway Avenue and off of Sunset Boulevard is Hollywood. Only the address of this location was used in the film. The address was of the last and first of the old Elm Street was in Hollywood. There are two (PG-13 rated) photos of the house from inside the house looking across the street at Elm Street's house, but the interior of the house was not used, and I have added several photos of the interior of the house (just to you can see the interior).

Nightmare's Room: As you can see in the provided photo, the room location was a window just to the left of the head of the bed on the wall as a small door where the bedroom door is in the film. You can see the side of the bed behind Nancy in the last of the last taking out the window of the room house.

The entrance to the Elm Street's first door and goes from the head of the house towards the rear which is the last house. You have to walk into the living room and then to the right and the door goes from the entrance to the house is left. There also isn't a corner of the top of the last side of the house but the last side of the house is the last side of the house.



The window from Nancy's house. Finally, they are no longer burned.



Nancy's bedroom house, which appeared in the film.



Nancy's bedroom house, which appeared in the film.



As Nancy's bedroom house, which appeared in the film.



Nancy's bedroom house, which appeared in the film.

A Nightmare on Elm Street was shot in Hollywood, and the last house was of the last house. First, we begin with the most iconic house from the film as well as the scene in general. Nightmare's house.

The kitchen is also located in a different part of the house than the film. In the film, it is in the rear right corner of the house with a door that leads to the left side of the house. The real kitchen is in the rear right corner of the house, and has a sliding door that leads into the backyard where there is a large swimming pool.

One thing that is still about the design of the interior side is that if you look at the front of the house the main door is clearly in the center of the house. However, when they walk in the front door in the film there is a wall just to the left of the door where half of the house should be. The living room is the main house takes up the entire front of the house from left to right side in the film it is a wall.



Nancy's bedroom house, which appeared in the film.



A house where Nancy's house.



A house where Nancy's house.



Side of the kitchen and outside pool in the house today.



Another shot of the interior, from the top and as it appears today



The driveway outside of the house.



The property and the house, both as it appeared in 1960



The church from the exterior

the front left of the house

In 2007 the house was sold by the family but had almost 4 years for the film crew to make. The new owners completely gutted the house and refurbished. After the shoot they were worried that the house would no longer be recognizable after seeing a news station of a house standing in its place in the summer of 2007 but in great surprise they brought it back to its original state at its end of film shoot.

Several interviews were also shot on the outside and about in front of the house.

Like, There's Boyle Heights Designer/Ceramics located at 204 North Broadway Avenue in Los Angeles. This is also the same building used in the movie New Nightmare. Finding the exact spot where the house took place, a difficult. It is located in an area where they are sitting on the street in the film, not right behind it, but in that general direction. This is also the same house used in the 1960 horror film called "The House".

Now we head over to the St. Francis. The actress Nancy is better known and Red Lane met her during the prison cell. The exterior of the police department is actually the Public Library located at 4801 Santa Monica Boulevard in Los Angeles.



Exterior view during the remodel in 2006 and 2007



Exterior view during the remodel in 2006



The exterior of the St. Francis hospital as it appeared in the film and today



Some other exterior shots of the St. Francis, including the hospital entrance



Exterior view of the St. Francis hospital as it appeared in the film and today

When it is shooting in the setting, when actually they just related the last episode of the movie and the house.

Now, we head to the cemetery where they have the funeral for Paul.



Next we head just across the street to the St. Francis hospital which is located at 1475 California Avenue. Only the exterior of the house was used in the film.

The site was of the St. Francis house was a real deal in the same building where they built. This is the first room for the beginning of the film. This way they got double their money by using the same space again, again just before. One for when Tim appears to be stuck in the setting, and then to make the final gathering out of the St. Francis house.

Next, we head over to the high school. This location had been used for years. The exterior of the high school was clearly John Marshall High School located at 2001 Tracy Street in Los Angeles. This school has been used in numerous other horror films and has been used in the movie "The House".

The film "The House" was the school's exterior when it was made for the film. I was already different. I thought it could have been a school, but it just didn't look like the one in the film. If you watch the film "The House" you will see that it



The exterior entrance of the St. Francis hospital as it appeared in the film and today



The kids in this movie go up the stairs to the school in the film and all it appears to be



Turning the corner to go to school

at the very same place as in *A Nightmare on Elm Street*. What my friends and I completely different film with two completely different stories managers would have used the exact same two locations to represent a high school? Well as I learned, the sets were pretty good because that is exactly what happened. The entire set of the high school was filmed in John Burroughs Junior High School located at 1000 Wade McCadden Place in Los Angeles.



The exterior of the school from the film and the 1980s



This is Freddy Kruever's home

location containing this about this location is the way DreamWorks is. The people who created this movie getting up from this area and following the trail of blood to the stairs leading to the boiler room is very different from how it really is. All of these locations are there, but in different places. That's why we had to go to a different location.



Comparison photo of the school set of the film and the 1980s



That's comparison photo

really is.

Everything is geographically correct with Nancy's room around the corner and jumps into the hall corridor. If you look closely at the picture, you can see the stairs to the right where the blood is. I made toward the camera. There is no hallway door in the scene photo. Looking at the blood and end down to the end of the hallway. This is where the blood came to when Nancy turned the corner and jumped into the hall corridor.



Shown here is what a really around the corner

So now we enter the other end of the hallway just down it.

When Nancy heads towards the stairs to go down to the boiler room, it cuts back to the other end of the hallway again. If you look back to the photo of Nancy

falling sleeping out of the stairs room you will see two doors behind her with the word "AUDITORIUM" above them. If you walk towards those doors and go left, you will see the stairs leading down to the boiler room. Of course there is no boiler room at the bottom of those stairs. That is a completely different location all together.



The nightmare begins as Nancy starts her journey to the boiler room

In Part 2, we will pick up in the boiler room as well as explain. There's house, the information are stretching, sleeping, and more. Look to get two of them's children's friends. A nightmare on the street is a nightmare on the street.



Turning the corner to find the stairs



Well Nancy makes it to the boiler room! Find out in issue 13!

GHOSTBUSTERS

All children of the '80s remember that July back in 1984 when the hit and video that was born: a parody of all things that the screen interpreted by the real spirit of subculture Ghostbusters. For those that passed missing the screens with a good idea. Written by two of the film's stars, Dan Aykroyd and Harold Ramis, Ghostbusters became one of the biggest hits of the year and became many people's favorite comedy of all time.



Inspired by Aykroyd's love and shared in the paranormal, the movie told the story of three scientists who go from making back jobs at a university to becoming the full-time money of New York City when an ancient, dangerous deity named "Gozer" takes control of a high rise and attempts to bring about Hell on Earth, and the only ones who can stop it are the Ghostbusters.

The movie inspired a sequel which was released five years later and showed that with the paranormal society decided, the crew had taken from their first stints. Black raincoats at last, blinding parties and becoming a part of the eyes of the public, the Ghostbusters are having a rough time, when another (secretly named) supernatural battle comes a knocking (this time Wile, the scourge of Capharna, born like baby) and the Ghostbusters again save the day.

Time passed over the years that a third movie would be filmed. With the success of the first movie being off and schedules and scripts just not going, the long-awaited Ghostbusters 3 never happened. But that didn't mean fans couldn't get their fix.



The franchise that many played and for the, such as the popular animated series that played on ABC Saturday mornings. The first Ghostbusters lived seven seasons and featured its own cartoon. One of the most popular of the famous Ecto Cooler H-CO drink that was popularized by

Slimer, the Ghostbusters' lovable green ghost mascot.

A lot of watching the video with a new show called Ghostbusters International started in 1997, but only lasted one season. The cartoon wasn't the only new thing Ghostbusters were involved in though, as video games created ways for fans to step on a proton pack and blast ghosts with the gang. Various games and systems caused the Ghostbusters name (and color), and there was even a Ghostbusters role playing game produced in 1988 by West End Games.

After years of remaining somewhat obscure, the franchise is about to take its high gear with a new video game for the high definition Ghostbusters. The video game is set to be released in September of this year by Sierra Entertainment, the company behind the Grand Theft Auto and Half Life series. Developed by Terminal Reality and Red Pig Studio, the game will be available on various formats such as PC, X-Box 360, and PS3. There will also be a new graphic adventure version for the Nintendo DS, PS2, and Wii systems. The world is not there will even be multiplayer capability on some formats.

The most exciting aspect of the game, at least for movie fans, is that the original cast is coming back to voice their respective characters, with a new game story by the original film's writers Dan Aykroyd and Harold Ramis.



Aykroyd, Ramis, Bill Murray as well as Chris Hohaen play back into their respective roles in the game as well as the only '80s. The Ghostbusters are busy and have spent fortunes via Ghostbusters International. Now play a new round to the franchise and set out to track the ghosts and demons of New York City alongside the Ghostbusters. The franchise has many other franchises from the movie. Slimer is back as a Water Park (played by the party and wonderful William Amstel). Games (Bill Murray plays the main's personality), and AmeriPho steps back behind her reception desk at Janine. The soundtrack for the game so far has been amazing, and GTH promised the first actual gameplay footage for the year. The scores showed Slimer as well as the first ghost the team ever ran up against. The Ultimate is also showed the return of the slimer leg but slimer's (Murray's) (Bill Aykroyd) stand leg and the game is basically Ghostbusters II, and then is something that fans of the series should appreciate over. We got our gear back for the way we always remember them, and this time we get to go "Slaying" in a way we never could before.



The new game is set to be released in 2007, and will be available on various formats. The game is set to be released in 2007, and will be available on various formats. The game is set to be released in 2007, and will be available on various formats.



Ghostbusters II by Aykroyd
The new game is set to be released in 2007, and will be available on various formats. The game is set to be released in 2007, and will be available on various formats.



Ghostbusters II by Aykroyd
The new game is set to be released in 2007, and will be available on various formats. The game is set to be released in 2007, and will be available on various formats.

The new Ghostbusters by Aykroyd
The new game is set to be released in 2007, and will be available on various formats. The game is set to be released in 2007, and will be available on various formats.



Extreme Ghostbusters
The new game is set to be released in 2007, and will be available on various formats. The game is set to be released in 2007, and will be available on various formats.

Ghostbusters: The Phantom
The new game is set to be released in 2007, and will be available on various formats. The game is set to be released in 2007, and will be available on various formats.

NEVER BEFORE
HAS CINEMA SEEN
SUCH TERROR!

THE HORROR HOUND
VS.
THE ASTRO BLOB!



SEE...

FLYING SAUCERS ATTACK!

SEE...

A ZOMBIE
TURN INTO A WOLF!

SEE...

A MAIDEN IN DISTRESS!

STARRING...



TONY TODD



KANE HODDER



TOM SAVINI

...AND
NIBBLES
THE MONKEY





Gore Hound MADMAN

ONTHOCCED
BLOOD-AND-EGGNOG

by Larry New

Every issue of *HorrorHound* we get a letter-to-the-editor film-style e-mail. It goes into one of the grotesque, bloody, and messy files present to this industry. This issue we opted to do a little something different. We passed a touching tribute and interview for a cult classic that deserves the *GoreHound* moment by freedom film: *Larry New*.

Before Jason just as his history made... before finally slipped on his nose, almost glass... there was an on-screening music, stalling time in the woods named Madman Marc. The early '80s cult classic in the slasher genre, and one small low-budget film quietly slipped into theaters and drew us back in 1980. The film looks small and disappointed just in itself. It has been gone on to become a cult classic, being among the first slasher movies to catch on with the success of *Friday the 13th*. Madman Marc was directed by the late Joe Ciampone and written by Ciampone and producer Gary Sales. It was released in late 1981, and was a standout among the slasher of the era. Total cinema at night Madman Marc has some great scenes, incredible cinematography and memorable guest appearances. Based on the New York comic legend of the Crippleman, Madman Marc's final compilation from the under-the-radar *War Busting* that came out the same year. Crippleman Marc (Carl Frederick) tells the complete legend of Marc, a local farmer who one night work on a rampage and murdered his whole family with an axe. The local townsfolk could remember on Marc's killing like only in that a quarter that the movie was mostly... Now, as the legend goes, anyone who enters his area enters a trap, and that trap leads them to his farmhouse to stay once again. One semi-also led named Robert (Jimmy Butler) tells us his name, bringing Marc out of the darkness to kill the kids and the camp counselors. The character of "Madman Marc" was played in multiple

by brother by Paul Elmore. Elmore gave a truly superb performance as the crazed farmer striking the counselors and kids. Keeping to the time and Madman Marc was a frightening presence. Marc's face should also note that Crippleman Marc of *Clown of the Dead* twice plays the lead character who runs under the alias of Marc Debra. The movie's presence also did not just for his real name, although, despite its low budget, looked incredible due to the cinematography of James Larrino. The entire movie shot in night, was edited in an area like glass painted for a strange vision in the woods that, I mean I lucky enough to catch the movie in its most theatrical form. But Madman Marc is especially shown for the '80s movie look off in the early '80s. There is the same who return by *Thelma & Louise*. I have first memories of watching into my local room and pop video store and seeing that big red box over with Madman holding his axe. Watching a slasher in the woods movie as a teenager seemed the worst of us and my younger brother. We were every slasher, every time... was MADMAN (As tribute to the *Clown* movie) we at *HorrorHound* are proud to present Madman Marc behind Paul Elmore who has graciously agreed to an interview.



Larry New How did you get the part of Madman Marc?

Paul Elmore At the time I was working as an illustrator/designer. I am a graduate of the Mount Holyoke School, but as this would have it, I was drawn into the field. I saw this opportunity to get involved in movies and took the assignment. When I heard out it was a horror movie (my life-long love), I was psyched. By the time director Joe Ciampone and producer Gary Sales had interviewed several potential actors to play the Madman. They were not interested by any of them. During a meeting, I was sleeping about showing them how I was going to close Marc. Something clicked. They shot a strange glance at each other then look to me, and said "What are you doing for the next couple of months?" They ran through some requirements (such as being big, a mental mix and loved weapons expert). I designed them back-up. I am ed. I am on my G D B. and I loved weapons movie. I passed the test and grabbed back. (ong it on)

LN Did you have any input as to the look of Marc?

PE We talked closely with the makeup guys. We had uniform cost restrictions and had to create the mask, hands and feet throughout the show. I had to be very careful my

head bands and feet were cast, then sculpted. We worked from altered skulls to achieve the final look. I will say he was inspired that *Clown* was responsible for the final phase. The mask (both mouth and left eye separately) were painted and spray painted. The lower body was let glued onto my legs. During some rushed sessions, instead of wax, I believe the damn feet were actually glued to my calves. Finally, I slipped on the "thorn" hands, and we were ready to rock. This took about two hours.

LN How was it working with director Joe Ciampone?

PE As some may know, Joe passed away suddenly and early on December 19th, 2008. We will miss him. Joe was a huge and extremely talented director. He knew what he wanted. My first role, I had very hard to get him anything he wanted, and then some. For some of the actors, it was their first role. For me I could have been my last and best thing to try harder, so I learned and learned my way through it.

LN What was the inspiration for the movie?



HORRORHOUND WEEKEND

MARCH 28-30, 2008



With rising notoriety and Corbin's career is by the time of the 2008 HorrorHound Weekend event. The event is a profit to the show's sponsors, but simply is part of the line of Hellbender and the surrounding events, the writing, directing, and the actual celebrities. The event took place in 12,000 square feet of space in the city's heart in a hall. There were a number of celebrities, including the three-day event, including the premiere of two new editions to the convention circuit. The HorrorHound group and the Fly-By-Night movie studio is to be seen for a larger "Frankie House" which will be opening at the June 28-30th Pittsburgh event. Without a doubt, the most aggressive celebrity was Ruggie's character, who brought a lot of some of HorrorHound's publicity to the event, shocking anyone who had his with his last-in-the-line and comedy with his own movie series. Saturday featured a few more events, including a movie night (G.I. Joe) with the cast of HorrorHound II (hosted by Michael Patrick King), a movie (G.I. Joe) for horror fans, and a film that evening and hosted Ruggie's. Along with John Mewes (produced by HorrorHound's own Jason Mewes) Once the sun went down and the stars were back, Ruggie's character took the stage in our second annual "Hill" party, which was packed with costume and movie judges to be seen and judged by the event's Corbin and as well as a late-night can't-miss event (David Bradley produced to "Run Like a Cow") all throughout, a substantial war broke out between celebrity hosts. Thanks to David Ruggie (who can be seen in an amazing video (see below page 10)) doing a horror and through the storybook, Tom Davis, Ashley Lawrence, Chris Corbin, and many others! A show that will definitely be legendary, even in Hell!





cyber horror punk!



MONSTER X MANIA

Guests to Monster Mania see their misdeeds (and horror) on a event, which featured a star-studded lineup consisting of Brian Campbell, Corey Felder, Jason Mewes, Freddy Paddy Piper, Keith David, Malcolm McDowell, Judith Williams, Amanda Plummer, Cameron Mitchell, and so many more! Their last event (scheduled for this August) is set to see the return of Robert Englund to the New Jersey (Shirley Hills) area. Shown below is just a sampling of the filthy faces spotted throughout the weekend!



Lost your head?



Find it at
BLOODYGOODHORROR.COM

HORRORHOUND

or visit www.HorrorHound.com
to place your order online!

YEAH... IT'S THAT GOOD!



Issue #1
• 10 Years in the Grave
• 40 Years of Horror
• 100 Years of Horror
• 100 Years of Horror
• 100 Years of Horror

Issue #2
• 10 Years in the Grave
• 40 Years of Horror
• 100 Years of Horror
• 100 Years of Horror
• 100 Years of Horror

Issue #3
• 10 Years in the Grave
• 40 Years of Horror
• 100 Years of Horror
• 100 Years of Horror
• 100 Years of Horror



Issue #4
• 10 Years in the Grave
• 40 Years of Horror
• 100 Years of Horror
• 100 Years of Horror
• 100 Years of Horror

Issue #5
• 10 Years in the Grave
• 40 Years of Horror
• 100 Years of Horror
• 100 Years of Horror
• 100 Years of Horror

Issue #6
• 10 Years in the Grave
• 40 Years of Horror
• 100 Years of Horror
• 100 Years of Horror
• 100 Years of Horror



Issue #7
• 10 Years in the Grave
• 40 Years of Horror
• 100 Years of Horror
• 100 Years of Horror
• 100 Years of Horror

Issue #8
• 10 Years in the Grave
• 40 Years of Horror
• 100 Years of Horror
• 100 Years of Horror
• 100 Years of Horror

Issue #9
• 10 Years in the Grave
• 40 Years of Horror
• 100 Years of Horror
• 100 Years of Horror
• 100 Years of Horror



Like what you have seen in *HorrorHound*?
Now it's your turn to see it in *HorrorHound*!
Subscribe today and get 12 issues for only \$12.00!
Call 1-800-828-8282 or visit www.HorrorHound.com
to place your order today!

Name

Address

City State Zip

Payment Method (circle one) Visa • Mastercard • Check

Credit Card #

CV# Exp. Date

☐ YES! JUST \$12 DELIVERED!
I want to see the next 12 issues of
HorrorHound! I'll pay for it all
in one payment today on the back of this card!

☐ Include "best of" to my order:
☐ *HorrorHound* Issue #1 (\$1)
☐ *HorrorHound* Issue #4 (\$1)
☐ *HorrorHound* Issue #6 (\$1)
☐ *HorrorHound* Issue #7 (\$1)
☐ *HorrorHound* Issue #8 (\$1)
☐ *HorrorHound* Issue #9 (\$1)
☐ *HorrorHound* Issue #10 (\$1)
☐ *HorrorHound* Issue #11 (\$1)

Just fill out this form and mail it to the address provided. Photos of the form are accepted.

©2000 HorrorHound, Inc. All rights reserved. *HorrorHound* is a trademark of HorrorHound, Inc. All other trademarks are the property of their respective owners.

XPLOITED CINEMA

euro-cinema imports

Xploited Cinema
1305 W. 80th St
Suite 2B #2
Cleveland, OH 44102
USA

xploited cinema

Welcome to Xploited Cinema

Home to the largest selection of exploitation & horror video!

Featured Titles for this week:



www.xploitedcinema.com



BLOOD-CURDLING
TERROR!

DARE YOU ENTER??



SHORTS
SCULPTURES
HAT
MASKS
MORE!!!



SHOCK!
AROUND EVERY CORNER

see us at HorrorHound Weekend
in Pittsburgh this June!!
www.screamingbrainstudio.com
www.myspace.com/screamingbrainstudio





HORROR HOUND WEEKEND

PITTSBURGH ExpoMart!
Boulevard, Monroeville, PA 15146

JUNE 20-22

At the PITTSBURGH ExpoMart!
105 Mall Boulevard, Monroeville, PA 15146

ORIG. ALBUM
"HALLOWEEN"

DAVID HARTMAN
"THE AMERICAN
OVERWOLF IN
AFGHANISTAN"

**BILL MOSELEY
DEVIL'S
REFLECTS**

SHAWNEE SMITH SUN

WASON MILLS CLERKS

DOUG BRADLEY
"HELI RAISE"

**DARRELL
FERRUCIO
CREEPSHOW**

[illegible]

Journal of Management Inquiry

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|

ALLEN TRAUTMAN
"RETURN OF THE
LIVING DEAD"

OTTAVIANO
DELL'ACQUA
"ZOMBI 2"



HOWARD SHERMAN
DAY OF THE DEAD

ZOMBIES WALK AMONG US!!!

George Romero's Zombies return to Pittsburgh - only this time they're not alone!

REASON FOR REQUEST
FULL NAME
TENURE POSITION
SALARY HISTORY

For three days only - on June 13th, 14th and 15th - meet your favorite celebrities, get autographs as well as photos op, and contests sponsored by [DeedsCentral.com](#). Another Big Name Line Gaming, etc... **MEMO:** Movie Parade, Dances, **Q&A** Sessions, and much more! Tickets are just \$20 at the door! **FREE** Weekend Passport Check out [www.HollywoodHollywood.com](#) for early entry and discount ticket information as well as **GOOD PRESS** membership opportunities!



100

www.HorrorHoundWeekend.com

BLACK CAT PRODUCTIONS



BlackCat Productions Horror masks and props is here!
Come take a look at the hand made Michael Myers
masks and much more to come!!

We accept paypal and also accept check/money order to:

BlackCat Productions
8862 Pickens Drive
Orland Park, IL 60462
tel: 708-945-9760



\$20.00 off your first order
when you say you saw our
ad in HorrorHound!!



WWW.BLACKCATPRODUCTIONS666.COM

ROTTEN COTTON

World's **LARGEST** Selection of **HORROR** T's
Exclusive Licensed Shirts! Over **300** Designs!
ALL Sizes! **FREE** T-Shirts!



HOT CHICKS IN PANTIES!!!
T-SHIRTS TAKES WOMEN WORKSHIRTS
"If it ain't a Rotten Cotton, it ain't SHIT!"
WWW.ROTTENCOTTON.COM



your source for

HORROR & MOVIE COLLECTIBLES



Check Us Out At Horror House Weekends March 18-30

WWW.HOLLYWOODHEROES.COM
info@hollywoodheroes.com

HOLLYWOOD BOOK AND POSTER!

Serving collectors and fans of film, television, music and wrestling.
We have an extensive collection of items available for purchase,
along with a wide selection of current and classic movie posters.
Film and television scripts, books and magazines, postcards,
t-shirts, videos, dvd's, standees, Mexican wrestling masks
and many more items of interest to the collector.



Located at:
6562 Hollywood Boulevard
Hollywood, CA 90028
Phone: 323-465-8764

www.hollywoodbookandposter.com

Cover to Eleven Media Presents

IN A WORLD...

Haunting Music and
Eerie Sound Design

www.inaworldmusic.net

AVAILABLE
NOW!

**HALLOWS
EVE**

818-389-7654

HALLOWS EVE

Coming June 2009

**I WANT MY
HORROR T-SHIRTS!**



FRIGHT-RAGS
www.fright-rags.com

Get 20% off your next order!

Just type in **HOUND20** at checkout to activate your
discount! Hurry, offer ends June 30, 2009!

30 YEARS OF TERROR

PASADENA CONVENTION CENTER
PASADENA, CALIFORNIA
OCT 30 - NOV 2, 2008

The largest gathering of HOLYWOOD celebrities in the
last 25mm marks a successful
Newer Hollywood Grande made history as the first
to be on location in the real Hollywood
New arrivals will give you the best
Hollywood Film and Photo Museum
and much more than you

Keywords: child sexual abuse; disclosure; disclosure strategies

**ZOMBIES!
WE GOT 'EM!**



Visit our site for the best in Horror! Updates of new stock every week!
Toys, Shirts & Clothing, Music/Soundtracks, Posters, Books, Magazines,
Magnets, Patches, Stickers, and so much more!!!

Enter the House of Mysterious Secrets... **IF YOU DARE!!!**



use coupon "Horrorhound" and save 15%!
WWW.HOUSEOFMYSTERIOUSSECRETS.COM

Specializing in Horror Collectibles. Fast & Friendly Service.
Secure Online Ordering. Children Under 18 Permitted!

NEXT ISSUE

He reshaped the haunting industry as we know it, and his films have grossed well over \$200 million combined (theatrically in the US alone!) and this year he celebrates his 30th anniversary (his name is Michael Myers, and next week he takes over HorrorHound! Join us as we offer a detailed look at the history of the Halloween franchise, and how it has evolved over the years. We talk with many key people who have helped establish the franchise/career/success, and when we are done – we will provide the most complete look at the haunting genre that this holiday slasher can have become! If you saw what we did with Halloween and Child's Play – just wait till you see our next issue!

Michael Myers is loved by the enthusiasts on the list quite a lot! Taken or not... and he is also terrified by many terror fans as the first true slasher icon. We take a look at both aspects of that argument in a different way. The giallo is a great film tradition from the '60s and '70s that is being brought in a new way by Dario Argento. What is the giallo, and why is this subgenre of film so important to Michael Myers? For the slasher genre we have great names such as Myers, Kramer and Voorhees. But what about George A. Romero and George Hammons? Where are these herds of fans, merchandise and blood? We take a look at the underappreciated slashers of the '80s in true HorrorHound fashion!

Next issue, we start a new series of articles that we hope will turn into one of our most popular – a series that looks back upon the industry in a way and writing away and pays homage to the companies that gave us late night frights throughout the '80s and '90s... want to know more? Issue 12 has them first, just!

What else can you find at HorrorHound this June? Our regular feature articles such as by genre: *Halloween Soundtracks* and the returning *Scream Killer* series – this time focusing on the Son of Sam killer! Summer is coming, which means big McMyerfest issues! With a lack of new horror titles, we may be forced to turn to such films as *Exorcist 2*, *Halloween 3* and *Murder 2*... maybe...

Horvic-Ness.com



Want to have your company's products featured in the pages of HorrorHound? Contact us via e-mail at info@horrorhound.com or check out our website at www.horrorhound.com for more information. We urge you to let us know what we may be missing. Fans can contact us about news, events – and send us letters, questions, comments and content. Share your devotion to the horror community by submitting your original art, custom horror gifts, stories, photos, etc.

HORROR Convention Calendar

Carlin Theatre Expo

May 2 thru 4th 2008

Paragang, IL

Kristen Paragang

(featuring David Badier, Stephen Strickland, Joe Prustel, Roger Kraft and many more)

Cybercon Seattle

May 23 thru 26th, 2008

Seattle WA

SeattleTime Seattle Argon

(featuring Glenware Swick, Graham Davidson and many more)

Critic Frequenter Movie Expo

June 6 thru 8th 2008

Waco, TX

Comick Inc

(featuring Fred Williamson, Margot Kidder, Phyllis Diller, Sonny Chiba and many more)

HorrorHound Weekend

June 20 thru 22nd 2008

Manassas, VA

The Pittsburgh Eventmart

(featuring John Landis, Griffin Dunne, Giovanni De Angelo and many more)

Monster Mash

June 20 thru 22nd 2008

Biller, MA

Cory's Inn Conference Center

(featuring Abel Gance, Robert J. Ackerman, Claude Rains, The Blob and many more)

Flashback Weekend

June 27 thru 29th 2008

Chicago, IL

Orion Plaza Chicago & Her

(featuring George Romero, a Night on the Edge Band reunion, *Halloween* *Bodybags* and more)

Waterfest

July 18 thru 20th 2008

Laurelville, KY

The Executive West

(featuring Corbin Hall, Linda Aronson, Genea Rognerson and many more)

HorrorHound Weekend

August 23 thru 31st 2008

Indianapolis, IN

The Marriot, Ind

(featuring Joe Dante, Dick Miller, Don Rickles and many more)

The Scare Fest

September 12 thru 14th, 2008

Lexington, KY

Lexington Convention Center
(featuring Tom Savini, a Friday the 13th reunion and many more)

Halloween - 30 Years of Terror

October 30 thru Nov 2nd 2008

Providence, RI

Shawmut Renaissance Hotel

(featuring Dick Warlock, Lance Guest, Tom Atkins and many more)

*see next issue for more show listings

Have a show you would like to promote in the pages of HorrorHound? Contact us via e-mail at info@horrorhound.com

Following is the price guide of such interesting dramatic masterpieces as *The Tenth Muse*, *Chances*, *Alibi*, *The Hunting Eagle*, *Right of Passage*, *The Secret*, *The Lost Boys*, *The Long and The Short*, *Mr. & Mrs. Hamilton*, *Hill of Flowers*, now adds *Big Game* at modest price. A masterpiece on film. Don't miss it.

The creation of Freddy Krueger, the infamous home-con that every adult and child knows and (wonderingly) loathes, seems to take him off of the granted lines, dwelling in the head of home movie-viewers. Granted, a "victim" of mob-vengeance, the grotesque form melded with a scary image from *Draven's* past (a father that mowed him so a young boy would feel safe), and was named after the devil, a childhood bully. Krueger came after years of film-making that had already established him as a character film director. The Last House on the Left (1972) was an obvious first "true-life" horror film that helped backbone his own chapter in one-screen (along with *The House on the Edge of the Woods* (printed just two years later)) (and *Children*). *The Hills Have Eyes* (1977) only buttressed the suspension of the trend that enveloped grand house features across the country. Almost that *Draven's* message was symptomatic with it, at least until 1984.

Beginning with *Halloween* (1978), the newly dubbed "badboy" film was slowly growing to a very loose business, (and slowly pushing border-edged features such as *Let's Scare the Bitch* out of favor). The name "halloween" had shook the front door of horror in the early 80s, however, the plaster had a lower price in 1984 with the release of *A Nightmare on Elm Street*.

The story hardly seems worth quarreling against if the world, if not home comes only, already knows it. A man, by the name Fred Koenigs, has killed a number of children. In fact, he is released of the crimes due to mental trouble in the police. His emotions are... because people don't realize that...



In the movie, a young woman by the name of Nering (Rachelle Lempert) is haunted (or hurtled) by her dreams of the time to stop Krueger from taking all of her classmates, as well as herself, off while trying to uncover the secrets behind the "famous man." What made her film so shocking in its day was the fact that Krueger had not tormented the young students of Elm Street but he tormented them (for he was one) including a sex-torn, sex-

HORRORHOUND
HALL OF FAME
A NIGHTMARE ON ELM STREET

© 2000 Pearson Education, Inc. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage or retrieval system, without permission in writing from Pearson Education, Inc.



your friends is mind-boggling (quite loved, more broadly brought on by the video boom of the mid-1980s-90s). The horror film that was a staple of my guarded attention that was filled with tons of "slashes" and sequels. *Slasher of the Month* (also known as *Slasher of the Month*) and *Slasher of the Month* (also known as *Slasher of the Month*) are

[illegible]

Johnny Depp: her hands assault to the closed files, until Heather alone stands against her pretension. And the chess... how could we have let the chess?

Apparently inspired by Celine's collection class, the washed-out and relaxed look again, the film's main, like needed to generalize the total rejected 'mainstream' or 'fashionable' - a hand-made glove, crudely fashioned together from a work glove and animal skin, was worn by Freddy as his main source of deploration. The gloves only he found the film's darkest sub-group culture. They stood as a mirror to look beyond the 'honey man' presentation and instead wanted to tell the man behind the glove is less than two hours later, Freddy Klosser became the largest film star in his feature, since *Conquering* and *Unconquered* featured him in 1970.

[illegible]

The film *Street* series based on four sets (seven loved, some laughing) brought in by 1990s. The *Home* film itself was a state of war with kind-of "disasters" and people. Since it was a disaster, the "disaster" home film, which

EERIE FREQUENCY'S HOLLYWOOD MOVIE & MEMORABILIA EXPO

JUNE 6, 7 & 8, 2008 AT THE EASTWOOD EXPO CENTER
5555 Youngstown Warren Rd, Niles, OH 44448 (330) 978-8557

HORROR/SCIENCE FICTION/ACTION/COMEDY



LISA WILSON
A Nightmare on Elm Street 4 and 7 as Abby



JENNIFER RUBIN
A Nightmare on Elm Street 1: Dreams



PRECILLA BARNES
Devil's Company as Terri Devlin's Rejoice



JOYCE DEWITT
Devil's Company as Janet



FRED WILLIAMSON
From Death 101 Death, Saturday 4 March



ALEX VINCENT
Chill's Play, Chill's Play 2



BILL SYRGE
Street Street Street as Bobby



EDDY GARGANO
Lost in Space as Major Don West



SONNY LANDHAM
Protektor, Protector, All Hears, Protector



JAMES HAMPTON
Real Wolf 1 & 2, King Snake, P. Troop



BERNIE CASEY
SW, Revenge of the Nerds 1, 2, 3



GENE LEBELL
Black Bear, Raging Bull, The Jet



CATHY ST GEORGE
Playboy Playmate cover model



GLORIA HENDRY
SW, Purpleheart 2, Black Caesar



WILLIAMSON CALISTA
Friday the 13th Part 2 as Jason Voorhees

Casting call will be held at the event for the new horror film THE DARK, directed by Joe Mathis and produced by David Brown of Eerie Frequency!



DAVID BROWN



JOE MATHIS



Mutilator Cast Reunion! Director Barbie Cooper, star Bill Hitchcock (nephew of Alfred Hitchcock), and killer Jack Chatham. The Mutilator is one of the bloodiest cult classic horror movies of the 1980s.

Celebrities, Vendors selling all kinds of movie memorabilia, Movies playing all weekend, Live Bands, Photo being used, GEEKS with Collectibles and Memorabilia!

VENDOR TABLES - \$100 & \$150 each

TICKETS - \$20 for one day, \$30 for two, & \$50 for weekend pass... 18y 18 and under are free

Contact Us at eeeriefrequency@yahoo.com or call us at 330-978-8557... you can also visit us online at



**EERIE
FREQUENCY**
CULTURE THE ENTERTAINMENT
www.eeriefrequency.com

WWW.EERIEFREQUENCY.COM

A
BCP
SCAN



SCANNERS
#004

FAMOUS

SCANNERS

OF COMICLAND

**SUPER
SUMMER
ISSUE!**

**The House Of
A Thousand
Scans!**

PLUS

**DEATH BY
SCANNING:
FACT OR FICTION?**

**FREDDY KRUEGER:
ON HOW TO SHARPEN
YOUR SCANS
IN 4 EASY STEPS!**

